HMH

into Literature™

GRADE

7

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HMH

into Literature™

Program Consultants:

Kylene Beers
Martha Hougen
Tyrone C. Howard
Elena Izquierdo
Carol Jago
Weston Kieschnick
Erik Palmer
Robert E. Probst

GRADE
7

Program Consultants

Kylene Beers

Nationally known lecturer and author on reading and literacy; coauthor with Robert Probst of *Disrupting Thinking, Notice & Note: Strategies for Close Reading,* and *Reading Nonfiction;* former president of the National Council of Teachers of English. Dr. Beers is the author of *When Kids Can't Read: What Teachers Can Do* and coeditor of *Adolescent Literacy: Turning Promise into Practice,* as well as articles in the *Journal of Adolescent and Adult Literacy.* Former editor of *Voices from the Middle,* she is the 2001 recipient of NCTE's Richard W. Halle Award, given for outstanding contributions to middle school literacy.

Martha Hougen

National consultant, presenter, researcher, and author. Areas of expertise include differentiating instruction for students with learning difficulties, including those with learning disabilities and dyslexia; and teacher and leader preparation improvement. Dr. Hougen has taught at the middle school through graduate levels. Dr. Hougen has supported Educator Preparation Program reforms while working at the Meadows Center for Preventing Educational Risk at The University of Texas at Austin and at the CEEDAR Center, University of Florida.

Tyrone C. Howard

Veteran teacher, author, and professor in the Graduate School of Education and Information Studies at UCLA. Dr. Howard is the inaugural director of the UCLA Pritzker Center for Strengthening Children and Families, a campus-wide consortium examining academic, mental health, and social and emotional experiences and challenges for the most vulnerable youth populations. Dr. Howard has published over 75 peer-reviewed journal articles and several bestselling books, including, *Why Race & Culture Matters in Schools* and *Black Male(d): Peril and Promise in the Education of African American Males*. He is considered one of the premier experts on educational equity and access in the country.

Elena Izquierdo

Nationally recognized teacher educator and advocate for English language learners. Dr. Izquierdo is a linguist by training, with a Ph.D. in Applied Linguistics and Bilingual Education from Georgetown University. She has served on various state and national boards working to close the achievement gaps for bilingual students and English language learners. Dr. Izquierdo is a member of the Hispanic Leadership Council, which supports Hispanic students and educators at both the state and federal levels.

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Carol Jago

Teacher of English with 32 years of experience at Santa Monica High School in California; author and nationally known lecturer; former president of the National Council of Teachers of English. Ms. Jago currently serves as Associate Director of the California Reading and Literature Project at UCLA. With expertise in standards' assessment and secondary education, Ms. Jago is the author of numerous books on education, including *With Rigor for All* and *Papers, Papers, Papers*; and she is active with the California Association of Teachers of English, editing its scholarly journal *California English* since 1996. Ms. Jago also served on the planning committee for the 2009 NAEP Reading Framework and the 2011 NAEP Writing Framework.

Weston Kieschnick

Author, award-winning teacher, principal, instructional development coordinator, and dean of education. Mr. Kieschnick has driven change and improved student learning in multiple capacities over his educational career. Now, as an experienced instructional coach and Senior Fellow with the International Center for Leadership in Education (ICLE), Mr. Kieschnick shares his expertise with teachers to transform learning through online and blended models. He is the author of *Bold School: Old School Wisdom + New School Innovation = Blended Learning that Works* and coauthor of *The Learning Transformation: A Guide to Blended Learning for Administrators*.

Erik Palmer

Veteran teacher and education consultant based in Denver, Colorado. Author of *Well Spoken: Teaching Speaking to All Students* and *Digitally Speaking: How to Improve Student Presentations.* His areas of focus include improving oral communication, promoting technology in classroom presentations, and updating instruction through the use of digital tools. He holds a bachelor's degree from Oberlin College and a master's degree in curriculum and instruction from the University of Colorado.

Robert E. Probst

Nationally respected authority on the teaching of literature; Professor Emeritus of English Education at Georgia State University. Dr. Probst's publications include numerous articles in *English Journal* and *Voices from the Middle,* as well as professional texts including (as coeditor) *Adolescent Literacy: Turning Promise into Practice* and (as coauthor with Kylene Beers) *Disrupting Thinking, Notice & Note: Strategies for Close Reading,* and *Reading Nonfiction.* He has served NCTE in various leadership roles, including the Conference on English Leadership Board of Directors, the Commission on Reading, and column editor of the NCTE journal *Voices from the Middle.*

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UNIT
1

Reality Check

Page 1

ESSENTIAL QUESTION:
What can blur the lines between what's real and what's not?

KEY LEARNING OBJECTIVES

- Analyze plot
- Analyze character traits
- Analyze folktales
- Analyze rhyme and rhyme scheme
- Analyze sound devices and mood
- Analyze narrator
- Evaluate graphic novel

Spark Your Learning 2

ANALYZE & APPLY

Mirror Image 7
Short Story by Lena Coakley

Not Everything It Seems MENTOR TEXT 23
Article by Arnetta Carter

Two Legs or One? 35
Folktale retold by Josepha Sherman

COLLABORATE & COMPARE

COMPARE MOODS

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illustrated by Dawud Anyabwile

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Preview the Choices 84

SHORT READS

Way Too Cool
Short Story by Brenda Woods

Forever New
Informational Text by Dan Risch

He—y, Come on Ou—t!
Short Story by Shinichi Hoshi

A Priceless Lesson in Humility
Personal Essay by Felipe Morales

Available online

Ed

LONG READS

My Life as an Ice Cream Sandwich
Novel
by Ibi Zoboi

A Christmas Carol
Novel
by Charles Dickens

Planet Middle School
Novel
by Nikki Grimes

Recommendations

UNIT 1 TASKS

WRITING
Write an Informative Essay 86

REFLECT & EXTEND 95

Ed

Go online for

- Unit and Selection Videos
- Interactive Annotation and Text Analysis
- Selection Audio Recordings
- Collaborative Writing Writable

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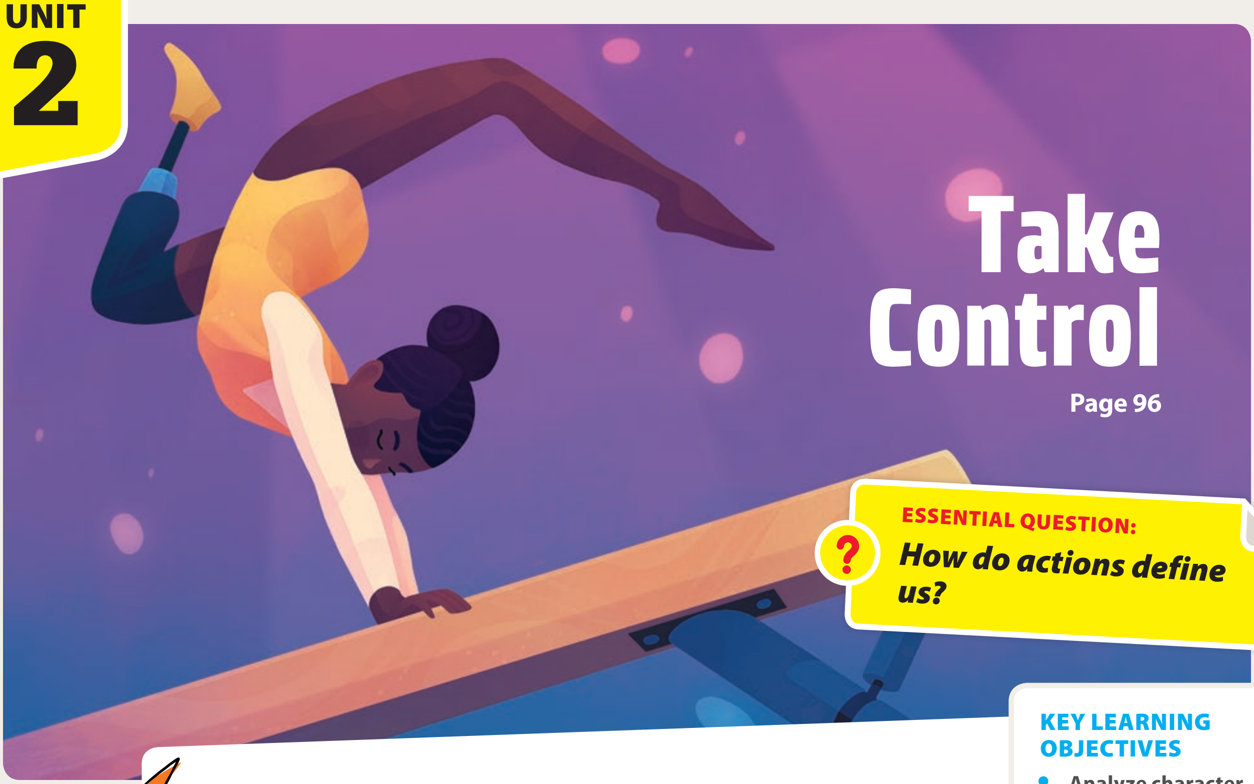
UNIT
2



Take Control

Page 96

ESSENTIAL QUESTION:
How do actions define us?

KEY LEARNING OBJECTIVES

- Analyze character
- Analyze myth
- Determine theme
- Analyze form in poetry
- Determine author's purpose
- Analyze setting and conflict
- Analyze structure

Spark Your Learning ____ 98

ANALYZE & APPLY

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Short Story by David Yoo

The Flight of Icarus ____ 115
Myth retold by Sally Benson

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Poem by Stephen Dobyns

Rogue Wave ____ 135
Short Story by Theodore Taylor

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COMPARE CHARACTERS AND PEOPLE

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A Police Stop Changed This Teenager's Life ____ 183
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from **Young Arthur**
Legend retold by Robert D. San Souci

Perseus and the Gorgon's Head
Myth retold by Ann Turnbull

It Couldn't Be Done
Poem by Edgar Albert Guest

Chemistry 101
Poem by Marilyn Nelson

Available online

Ed

LONG READS

The Hobbit
Novel
by J. R. R. Tolkien

The Hunger Games
Novel
by Suzanne Collins

Buried Onions
Novel
by Gary Soto

Recommendations

UNIT 2 TASKS

WRITING
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SPEAKING & LISTENING
Present a Film Critique 205

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Ed

Go online for

- **Unit and Selection Videos**
- **Interactive Annotation and Text Analysis**
- **Selection Audio Recordings**
- **Collaborative Writing** Writable

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UNIT
3

The Terror and Wonder of Space

Page 208

ESSENTIAL QUESTION:
Is space exploration a daring adventure or a dangerous risk?

KEY LEARNING OBJECTIVES

- Analyze science fiction
- Analyze mood
- Analyze central ideas
- Analyze structure
- Analyze form in poetry
- Analyze media
- Analyze argument

Spark Your Learning 210

ANALYZE & APPLY

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Science Fiction by Ray Bradbury

Martian Metropolis 241
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Challenges for Space Exploration 253
Argument by Ann Leckie

What If We Were Alone? 263
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Seven Minutes of Terror 269
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COMPARE ARGUMENTS

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Let Robots Take to the Stars MENTOR TEXT 286
Argument by Eiren Caffall

READER'S CHOICE

Preview the Choices 298

SHORT READS

Let's Aim for Mars
Argument by Buzz Aldrin

An Optimistic View of the World
Personal Essay by Dan Tani

Your World
Poem by Georgia Douglas Johnson

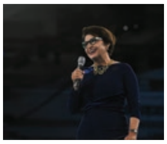
Sally Ride *from* Headstrong
Biography by Rachel Swaby

Available online

Ed

LONG READS

A Wrinkle in Time
Novel
by Madeleine L'Engle



Path to the Stars
Memoir
by Sylvia Acevedo

Ender's Game
Novel
by Orson Scott Card

Recommendations

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SPEAKING & LISTENING

Create a Podcast 309

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- Unit and Selection Videos
- Interactive Annotation and Text Analysis
- Selection Audio Recordings
- Collaborative Writing

Writable

UNIT
4

Inspired by Nature

Page 312

ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?

KEY LEARNING OBJECTIVES

- Analyze theme
- Analyze argument
- Analyze point of view
- Analyze memoir
- Analyze sonnet
- Analyze ode
- Analyze lyric poetry

Spark Your Learning 314

ANALYZE & APPLY

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Short Story by Naomi Shihab Nye

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Argument by Paul Fleischman

from **Mississippi Solo** 343
Memoir by Eddy Harris

The Drought 355
Poem by Amy Helfrich

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translated by Ken Krabbenhoft

Sleeping in the Forest 370
Poem by Mary Oliver

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You're Part of the Solution 381
Poster

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Problems with Hurricanes
Poem by Victor Hernández Cruz

Living Large Off the Grid
Article by Kristen Mascia

Haiku
Poetry by Issa, Bashō, and Buson,
translated by Richard Haas

Available online

LONG READS

Peak
Novel
by Roland Smith

I Am Still Alive
Novel
by Kate Alice Marshall

Seedfolks
Novel
by Paul Fleischman

Recommendations

UNIT 4 TASKS

WRITING

Write an Argument 388

REFLECT & EXTEND 397

Go online for

- **Unit and Selection Videos**
- **Interactive Annotation and Text Analysis**
- **Selection Audio Recordings**
- **Collaborative Writing**

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UNIT
5

Game On!

Page 398

ESSENTIAL QUESTION:
How do games impact our lives?

KEY LEARNING OBJECTIVES

- Analyze point of view
- Analyze perspective
- Determine central ideas
- Analyze novel in verse
- Analyze figurative language
- Analyze two-voice poetry
- Make inferences

Spark Your Learning ____ 400

ANALYZE & APPLY

Ball Hawk MENTOR TEXT ____ 405
Short Story by Joseph Bruchac

Get in the Zone: The Psychology of Video-Game Design ____ 421
Informational Text by Aaron Millar

It's Not Just a Game! ____ 433
Informational Text by Lori Calabrese

COLLABORATE & COMPARE

COMPARE THEMES

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Novel in Verse by Kwame Alexander

Double Doubles ____ 457
Poem by J. Patrick Lewis

READER'S CHOICE

Preview the Choices 464

SHORT READS

Batting After Sophie
Short Story by Sue Macy

Amigo Brothers
Short Story by Piri Thomas

Bridging the Generational Divide Between a Football Father and Soccer Son
Blog by John McCormick

Arc of Triumph
Science Writing by Nick D'Alto

Available online

Ed

LONG READS

The Crossover
Novel in Verse
by Kwame Alexander

Ghost
Novel
by Jason Reynolds

Baseball in April and Other Stories
Short Story Collection
by Gary Soto

Recommendations

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WRITING

Write a Short Story 466

REFLECT & EXTEND 475

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Go online for

- Unit and Selection Videos
- Interactive Annotation and Text Analysis
- Selection Audio Recordings
- Collaborative Writing Writable

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UNIT
6

Change Agents

Page 476

ESSENTIAL QUESTION:
How can changing the world change you?

Spark Your Learning 478

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Short Story by Walter Dean Myers

Craig Kielburger Reflects on Working Toward Peace 497
Personal Essay by Craig Kielburger

from **It Takes a Child** 507
Documentary by Judy Jackson

A Poem for My Librarian, Mrs. Long 513
Poem by Nikki Giovanni

KEY LEARNING OBJECTIVES

- Analyze realistic fiction
- Analyze point of view
- Analyze a documentary
- Analyze free-verse poetry
- Analyze theme
- Determine central ideas
- Analyze setting and motivation

COLLABORATE & COMPARE

COMPARE AUTHORS' PERSPECTIVES

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Novel Excerpt by Mary Jane Auch

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Difference Maker: John Bergmann and Popcorn Park
Article by David Karas

from **Walking with the Wind**
Autobiography by John Lewis

Doris Is Coming
Short Story by ZZ Packer

Seeing Is Believing
Informational Text by Mary Morton Cowan

Available online

Ed

LONG READS

Bud, Not Buddy
Novel
by Christopher Paul Curtis

Kira-Kira
Novel
by Cynthia Kadohata

Gabe and Izzy: Standing Up for America's Bullied
Memoir
by Gabrielle Ford

Recommendations

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- Collaborative Writing Writable

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Short Story

Allied with Green 319
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Amigo Brothers online
Piri Thomas

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Joseph Bruchac

Batting After Sophie online
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Langston Hughes

Way Too Cool online
Brenda Woods

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The Flight of Icarus 115
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Perseus and the Gorgon's Head online
retold by Ann Turnbull MYTH

Two Legs or One? 35
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from **Young Arthur** online
Robert D. San Souci LEGEND

Novel

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Kwame Alexander NOVEL IN VERSE

from **Monster: A Graphic Novel** 69
Walter Dean Myers GRAPHIC NOVEL

NONFICTION

Informational Text

Arc of Triumph online
Nick D'Alto SCIENCE WRITING

Difference Maker: John Bergmann and Popcorn Park online
David Karas

Forever New online
Dan Risch

Frances Perkins and the Triangle Factory Fire 522
David Brooks HISTORY WRITING

Get in the Zone: The Psychology of Video-Game Design 421
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It's Not Just a Game! 433
Lori Calabrese

Living Large Off the Grid online
Kristen Mascia

Martian Metropolis 241
Meg Thacher SCIENCE WRITING

A Police Stop Changed This Teenager's Life 183
Amy B Wang

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Buzz Aldrin

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John McCormick BLOG

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Craig Kielburger PERSONAL ESSAY

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Dan Tani PERSONAL ESSAY

A Priceless Lesson in Humility online
Felipe Morales PERSONAL ESSAY

Autobiography/Memoir

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Eddy Harris

from **Unbowed** online
Wangari Muta Maathai

from **Walking with the Wind** online
John Lewis

Biography

Sally Ride *from* **Headstrong** online
Rachel Swaby

POETRY

Chemistry 101 online
Marilyn Nelson

Double Doubles 457
J. Patrick Lewis

The Drought 355
Amy Helfrich

Eldorado 50
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Haiku online
Issa, Bashō, and Buson, *translated* by Richard Haas

Icarus's Flight 127
Stephen Dobyns

It Couldn't Be Done online
Edgar Albert Guest

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Pablo Neruda

A Poem for My Librarian, Mrs. Long 513
Nikki Giovanni

Problems with Hurricanes online
Victor Hernández Cruz

Sleeping in the Forest 370
Mary Oliver

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W. B. Yeats

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William Stafford

Your World online
Georgia Douglas Johnson

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MEDIA STUDY

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Judy Jackson DOCUMENTARY

Seven Minutes of Terror 269
NASA
VIDEO

from **Trash Talk** 379
National Oceanic and Atmospheric Administration
VIDEO

You're Part of the Solution 381
POSTER

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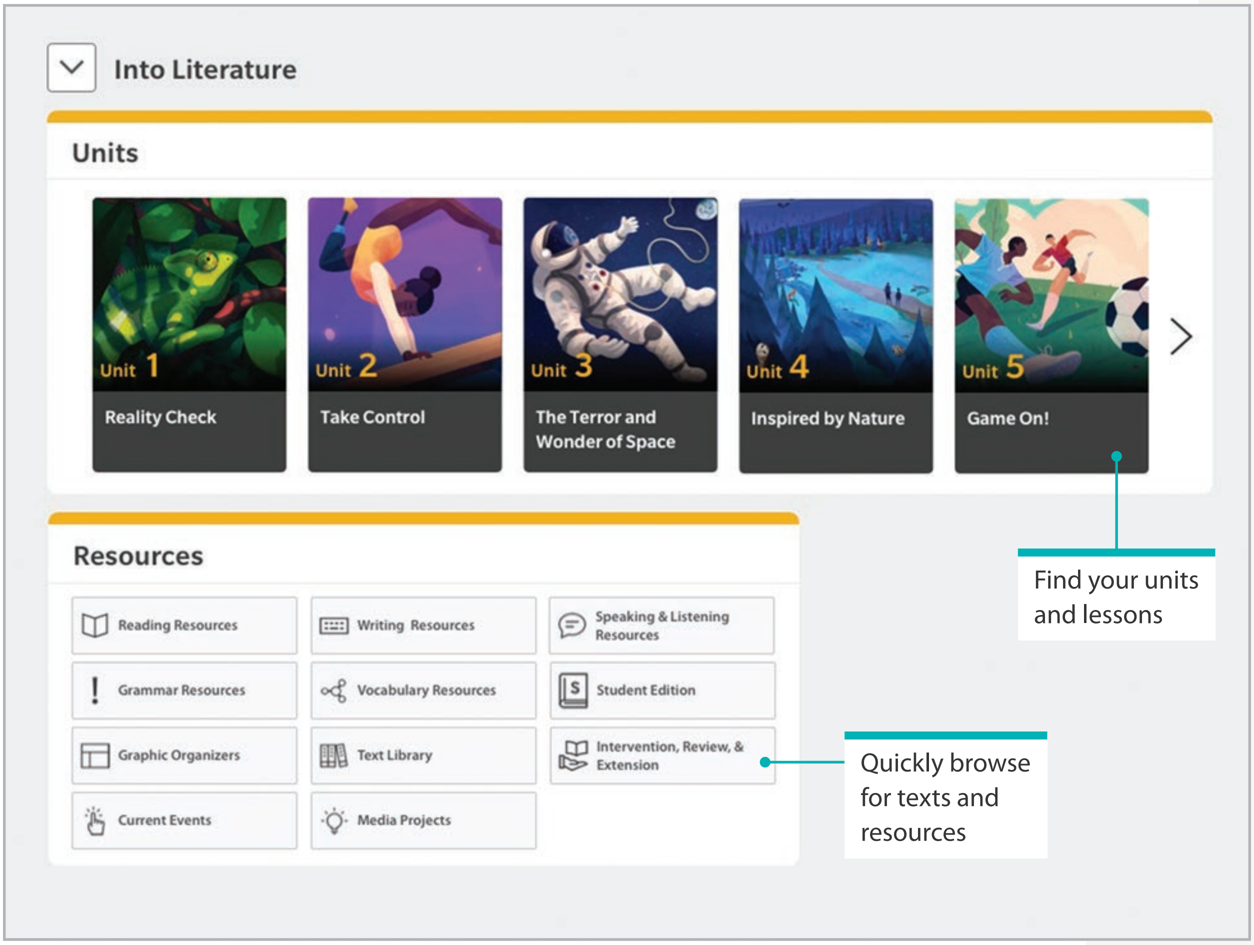

Into Literature

Units

Unit 1
Reality Check

Unit 2
Take Control

Unit 3
The Terror and Wonder of Space

Unit 4
Inspired by Nature

Unit 5
Game On!

Resources

- Reading Resources
- Writing Resources
- Speaking & Listening Resources
- Grammar Resources
- Vocabulary Resources
- Student Edition
- Graphic Organizers
- Text Library
- Intervention, Review, & Extension
- Current Events
- Media Projects

Find your units and lessons

Quickly browse for texts and resources

Tools for Today—All in One Place

Whether you're working alone or collaborating with others, it takes effort to analyze the complex texts and competing ideas that bombard us in this fast-paced world. What will help you succeed? Staying engaged and organized. The digital tools in this program will help you take charge of your learning.

UNIT 1
Reality Check
"Always remember: Your focus determines your reality."
— George Lucas
ANALYZE THE IMAGE
What does this image say about the nature of reality?

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Engage!

Spark Your Learning

These activities kick-start the unit and help get you thinking about the unit theme.

Spark Your Learning

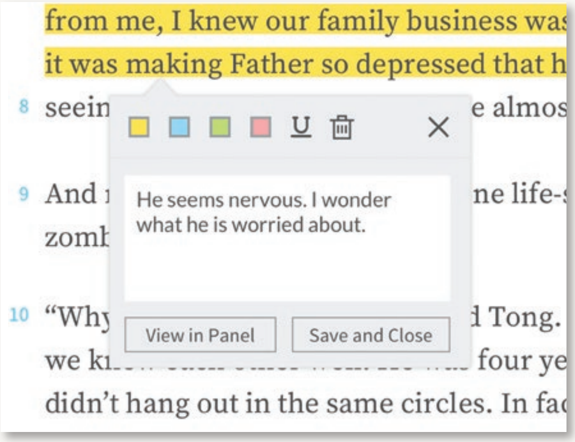
Here's a chance to Spark Your Learning about ideas in this unit.

Engage Your Brain

Before you read, take some time to do a fun activity designed to rev up your brain and connect to the text.

Interact with the Texts

- As you read, highlight and take notes to mark the text in your own customized way.
- Use interactive graphic organizers to process, summarize, and track your thinking as you read.
- Play the audio to listen to the text read aloud. You can also turn on read-along highlighting.



from me, I knew our family business wa
it was making Father so depressed that h
8 seein e almos
9 And ne life-
zoml
10 "Why d Tong.
we k four ye
didn't hang out in the same circles. In fa

He seems nervous. I wonder what he is worried about.

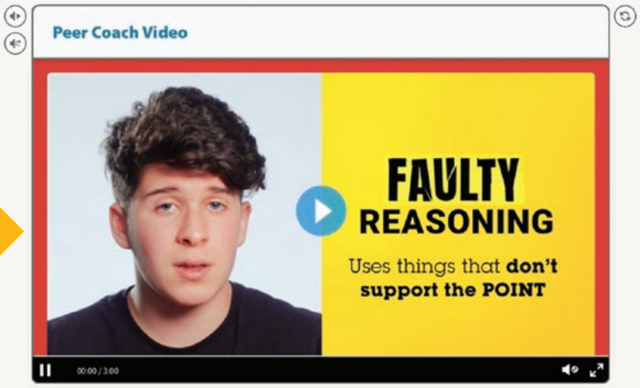
Choices

Choose from engaging activities, such as writing an advice column, creating a podcast, or participating in a debate, to demonstrate what you've learned.

Stay Involved!

Collaborate with and Learn from Your Peers

- Watch brief **Peer Coach Videos** to learn more about a particular skill.
- Flex your creative muscles by digging into **Media Projects** tied to each unit theme.
- Bring your writing online with **Writable,** where you can share your work and give and receive valuable feedback.



Writable

Read On!

Find helpful **Reader's Choice** suggestions with each unit, and access hundreds of texts online.

No Wi-Fi? No Problem!

With HMH *Into Literature*, you always have access; download when you're online and access what you need when you're offline.

AN ABSOLUTELY, POSITIVELY, MUST-READ ESSAY ABOUT READING

Your Teacher Agrees!

by two people you have never heard of

Dr. Kylene Beers

I've been a teacher all my adult life. I've worked with students at all grades, and now I spend most of my time working with teachers—maybe even your teacher! I live in Texas and when I'm not on an airplane flying off to work in a school, I'm on my ranch, plowing a field. I like to read, cook, read, garden, read, spend time with my family and friends, and (did I mention?) read!

Dr. Robert E. Probst

I've also been a teacher all my adult life. When I first started teaching, I taught kids in middle school and high school, and then I spent most of my career teaching people how to be teachers. For many years now, Dr. Beers and I have written books together—books that are about teaching kids how to be better readers. I live in Florida, and when I'm not in schools working with teachers and kids, I enjoy watching my grandkids play soccer and baseball, and I love being out on the ocean. And, like Dr. Beers, I love reading a great book too.

So, we're teachers. And we're writers. Specifically, we write books for teachers—books teachers read so that they can help their students become better readers. And we're going to try to help you become a better reader this year. We think that's important, because we both believe TWO things.

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First, we've never met a kid who didn't want to get better at reading. Reading is important for almost everything you do, so doing it well is important.

Yes, true!

Second, we believe that reading opens doors. Reading something can open up your mind, your thinking, your ideas, your understanding of the world and all the people in it, so that you might choose to change yourself.

Become a Better You

Too often it's easy to forget why reading is important. You can come to believe that you need to read better just so your grades will go up, or you need to read better so that you do well on a big test. Those things are important—you bet—but they aren't as important as reading better so that you can become better.

Can reading really make me a better person?

How would that happen—how can reading help you change yourself? Sometimes it is obvious. You read something about the importance of exercise and you start walking a little more.

Or, you read something about energy and the environment and you decide to always turn off the lights when you leave any room.

Other times, it might be less obvious. You might read *Wonder* and begin to think about what it means to be a good friend. Maybe you walk over to that person sitting alone in the cafeteria and sit with him or her. Perhaps you'll read *Stella by Starlight* and that book helps you take a stand against racism. Or maybe it happens as you read *Mexican Whiteboy* and discover that who you are on the inside is more important than what anyone sees on the outside. And when you realize that, perhaps it will give you the courage you need to be truer to yourself.

Reading gives us moments to think, and as we think we just might discover something about ourselves that we want to change. And that's why we say reading can help us change ourselves.

Find Important Messages

It would be easy to find important messages in the things we read if the authors would just label them and then maybe send us a text.

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But that would mean that every reader is supposed to find the same message. Not true! While the author has a message he or she wants to share, the reader—that's you!—has at least three jobs to do:

My Job

① **First**, enjoy what you are reading.

② **Second**, figure out the message the author wanted to share. This year we'll be showing you some ways to really focus in on that.

③ **Third**, you need to decide what matters most to **YOU**. (Yes, we saved the best for last!!!) Sometimes the author's message and what matters most to you will be the same; sometimes not. For instance, it's obvious that J.K. Rowling wrote the Harry Potter series to show us all the sustaining power of love.

From Dr. Beers:

But when I read these books, what really touched my heart was the importance of standing up to our fears.

From Dr. Probst:

And what mattered most to me was the idea that one person, one small person, can make a huge difference in the world. I think that's a critically important point.

Understanding the author's message requires you to do some work while you read—work that requires you to read the text closely. No, you don't need a magnifying glass. But you do need to learn how to notice some things in the text we call **SIGNPOSTS**.

So as I read, I have to think about something called signposts?

A signpost is simply something the author says in the text that helps you understand how characters are changing, how conflicts are being resolved, and, ultimately, what theme—or lesson—the author is trying to convey.

You can also use signposts to help you figure out the author's purpose when you are reading nonfiction. If you can identify the author's purpose—why she or he wrote that particular piece of nonfiction—then you'll be better able to decide whether or not you agree, and whether you need more information.

Use the Book, Your Head, and Your Heart

We do want you thinking about signposts, but first, as you read, we want you to remember three letters: **BHH.**

BOOK	As you read, we want you to remember that you have to pay attention to **what's in the book** (or article). **Ask:** What is the writer telling me?
HEAD	You also need to think about **what's in your head** as you read. That means thinking not only about what you're reading, but also the thoughts and feelings you brought with you to the text. **Ask:** What are my responses and why?
HEART	And sometimes, maybe as you finish what you're reading, you'll ask yourself **what you have taken to heart.** **Ask:** What matters to me?

To think carefully about what's in the book and what's in your head, you need to become a reader who notices things. When a character starts acting in a way you don't expect, basically the author has put up a blinking sign that says "Pay attention here!" Or, if you are reading nonfiction, and the author starts using a lot of numbers, that's the same as the author waving a huge flag that says "Slow down! Pay attention! I'm trying to show you something!"

Pay attention here!

Some of the things you'll read this year, you might not like. (Just being honest!) But most of the things we bet you will. The important thing is to keep reading.

- Read every day.
- Read something hard. Read something easy.
- Read something that makes you laugh.
- And it's OK if sometimes what you read makes you cry.

Read joke books and how-to books and love stories and mysteries, and absolutely be sure you read about people who aren't like you. That's the best way to learn about the world—the best way to become a more open person who's ready to change and grow.

We hope you have a great year. Stay alert for signposts that you'll be learning throughout this book. And remember . . . reading is something that can help you become the person you most want to be.

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TURN AND TALK

What message about reading did you take away from this essay?

For more about the signposts, see the ***Notice & Note Handbook****, pp. R7–R19.*

NOTICE & NOTE

Signposts

When you notice a signpost in your reading, mark the text with its initials.

LITERARY TEXTS

CONTRASTS AND CONTRADICTIONS

CC

A sharp contrast between what we would expect and what we observe the character doing; behavior that contradicts previous behavior or well-established patterns

When you notice this signpost, ask:

Why would the character act (feel) this way?

p. **R8**

AHA MOMENT

AM

A sudden realization of something that shifts a character's actions or understanding of self, others, or the world

When you notice this signpost, ask:

How might this change things?

p. **R9**

TOUGH QUESTIONS

TQ

Questions characters raise that reveal their inner struggles

When you notice this signpost, ask:

What does this question make me wonder about?

p. **R10**

WORDS OF THE WISER

WW

The advice or insight about life that a wiser character, who is usually older, offers to the main character

When you notice this signpost, ask:

What's the life lesson and how might this affect the character?

p. **R11**

AGAIN AND AGAIN

AA

Events, images, or particular words that recur over a portion of the story

When you notice this signpost, ask:

Why might the author bring this up again and again?

p. **R12**

MEMORY MOMENT

MM

A recollection by a character that interrupts the forward progress of the story

When you notice this signpost, ask:

Why might this memory be important?

p. **R13**

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Ed Peer Coach Videos

INFORMATIONAL TEXTS

BIG QUESTIONS BQ

It's important to take a **Questioning Stance** or attitude when you read nonfiction

- *What surprised me?*
- *What did the author think I already knew?*
- *What changed, challenged, or confirmed what I already knew?*

p. **R14**

CONTRASTS AND CONTRADICTIONS CC

A sharp contrast between what we would expect and what we observe happening; a difference between two or more elements in the text

When you notice this signpost, ask:

What is the difference, and why does it matter?

p. **R15**

EXTREME OR ABSOLUTE LANGUAGE XL

Language that leaves no doubt about a situation or an event, allows no compromise, or seems to exaggerate or overstate a case

When you notice this signpost, ask:

Why did the author use this language?

p. **R16**

NUMBERS AND STATS NS

Specific quantities or comparisons to depict the amount, size, or scale; or the writer is vague when we would expect more precision

When you notice this signpost, ask:

Why did the author use these numbers or amounts?

p. **R17**

QUOTED WORDS QW

Opinions or conclusions of someone who is an expert on the subject or someone who might be a participant in or a witness to an event; or the author might cite other people to provide support for a point

When you notice this signpost, ask:

Why was this person quoted or cited and what did this add?

p. **R18**

WORD GAPS WG

Vocabulary that is unfamiliar to the reader—for example, a word with multiple meanings, a rare or technical word, a discipline-specific word, or one with a far-removed antecedent

When you notice this signpost, ask:

Do I know this word from someplace else? Does this seem like technical talk for experts on this topic? Can I find clues in the sentence to help me understand the word?

p. **R19**

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Social & Emotional Learning

The Most Important Subject Is You!

by **Carol Jago**

You have essays to turn in. You have quizzes to take. You have group projects to complete. Your success in those areas depends on more than your understanding of the academic skills they cover. It also depends on how well you understand yourself, and how well you're able to extend that understanding to others. This might seem obvious, but there's an actual term for that type of learning—it's called **Social and Emotional Learning.**

Why It Matters

But doing well in school is not the only benefit to understanding yourself and others. When it comes to Social and Emotional Learning, the answer to the question, "When will I actually use this in my life?" is clear: every single day, forever. Whether you are with your family, your community, your friends, at a workplace, or by yourself on a deserted island, you will have a better chance of achieving satisfaction and making positive contributions if you're able to do things like the following:

- ✓ identify your emotions
- ✓ make smart choices
- ✓ set reasonable goals
- ✓ recognize your strengths
- ✓ have empathy
- ✓ manage your reactions
- ✓ evaluate problems and solutions
- ✓ show respect for others

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Where Literature Comes In

English Language Arts classes can provide some of the best opportunities to develop these skills. That's because reading literature allows you to imagine yourself in different worlds and to understand what it's like to be in a wide range of situations. You can think through your own feelings and values as you read about various characters, conflicts, historical figures, and ideas, and you can become more aware of why others might act and feel as they do.

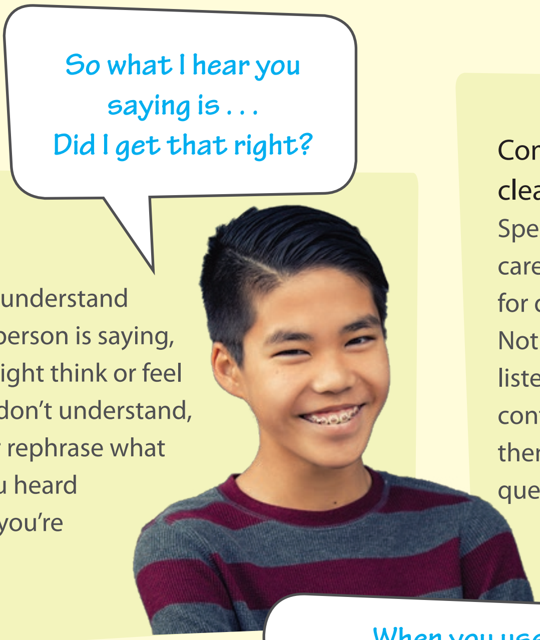
Throughout this book, you will find opportunities for Social and Emotional Learning in the Choices section of many lessons. But you don't need to wait for a special activity to practice and learn. Reading widely and discussing thoughtfully is a natural way to gain empathy and self-knowledge. The chart below shows the five main areas of Social and Emotional Learning and tells how reading can help you strengthen them.

Areas of Social and Emotional Learning	How Reading Can Help
If you have **self-awareness,** you're conscious of your own emotions, thoughts, and values, and you understand how they affect your behavior.	Understanding why characters act the way they do can increase your understanding of your own responses and motivations.
If you're good at **self-management,** you are able to control your emotions, thoughts, and behaviors in different situations.	Paying attention to why characters explode in tumultuous ways or how they keep calm under pressure can help you recognize what to do and not to do when faced with stressful situations in your own life.
If you have **social awareness,** you can empathize with others, including people who are different from you.	Reading about people with different life experiences can help you understand the perspectives of others.
If you have well-developed **relationship skills,** you can get along with different kinds of people and function well in groups.	Reflecting on the conflicts between characters can help you gain insight into what causes the conflicts in your life and how to reach mutual satisfaction.
If you are good at **responsible decision-making,** you make good choices that keep you and others safe and keep you moving toward your goals.	Evaluating the choices characters make and thinking about what you would do in their place can help you understand the consequences of your decisions.

Having the Hard Conversations

The more widely and deeply you read, the more you'll strengthen your social and emotional skills, and the more likely you are to encounter ideas that are different from your own. Some texts might bring up strong reactions from you, and you'll need to take a step back to understand how you're feeling. Or, your classmates might have responses that are dramatically different from yours, and you'll need to take a breath and decide how to engage with them. Remember: it's okay to disagree with a text or with a peer. In fact, discussing a difference of opinion can be one of the most powerful ways to learn.

Tips for Talking About Controversial Issues


So what I hear you saying is . . . Did I get that right?

Listen actively. Try your best to understand what the other person is saying, and why they might think or feel that way. If you don't understand, ask questions or rephrase what you thought you heard and ask them if you're getting it right.

The reason I think so is because I've noticed that I . . .

Communicate clearly. Speak honestly and carefully, rather than for dramatic effect. Notice if the person listening seems confused and give them room to ask questions.

When you use that word I have a negative reaction because it sounds like you are saying you think that person isn't smart.
I'm sorry. That's not what I meant.

Take a stand against name-calling, belittling, stereotyping, and bias. Always try exploring ideas further rather than making personal attacks. If someone feels hurt by something you said, listen to them with an open mind. Perhaps you expressed bias without realizing it. Apologize sincerely if that happens. And if you are hurt by a comment or hear something that could be interpreted as hurtful, calmly let the person who said it know why you feel that way.

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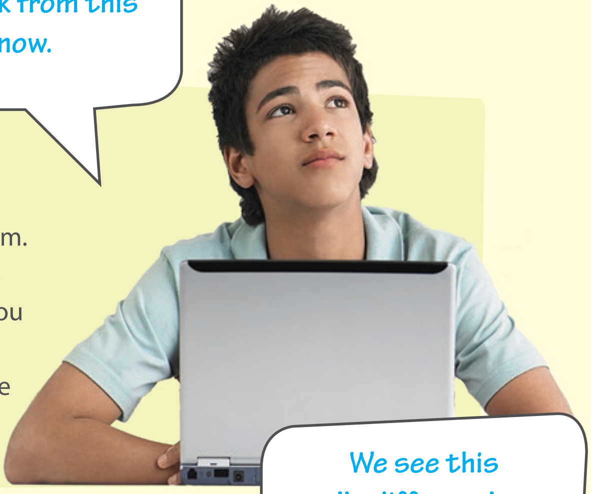
I need to take a break from this conversation now.

Pay attention to your feelings.
Recognize the topics or situations that make it hard for you to stay calm. Try to separate your strong feelings from what the person is saying. If you need to, excuse yourself from the conversation and find a place where you can help yourself relax.

Consider the relationship.
It's likely that the people you're in class with are people you will be seeing regularly for years. You don't have to be friends with them or agree with their point of view, but you do have to get an education alongside each other. Speaking respectfully even if you're on opposite sides of an issue will make it easier to work together if you ever have to collaborate. Try to assume the best about them rather than the worst. Acknowledge that our experiences affect our points of view.

We see this really differently, so let's move on for now.

Agree to disagree.
Even after listening carefully and being listened to, you still might not agree. That's okay. You can acknowledge your differences, remain respectful, and exit the conversation.

I don't agree with you, but I understand why it looks that way from your perspective.

Learning, growing, and working with others isn't always easy. If you read widely and deeply and try your best to speak honestly, you're likely to gain the understanding and compassion that can help you manage the stresses, challenges, and opportunities that life brings your way.

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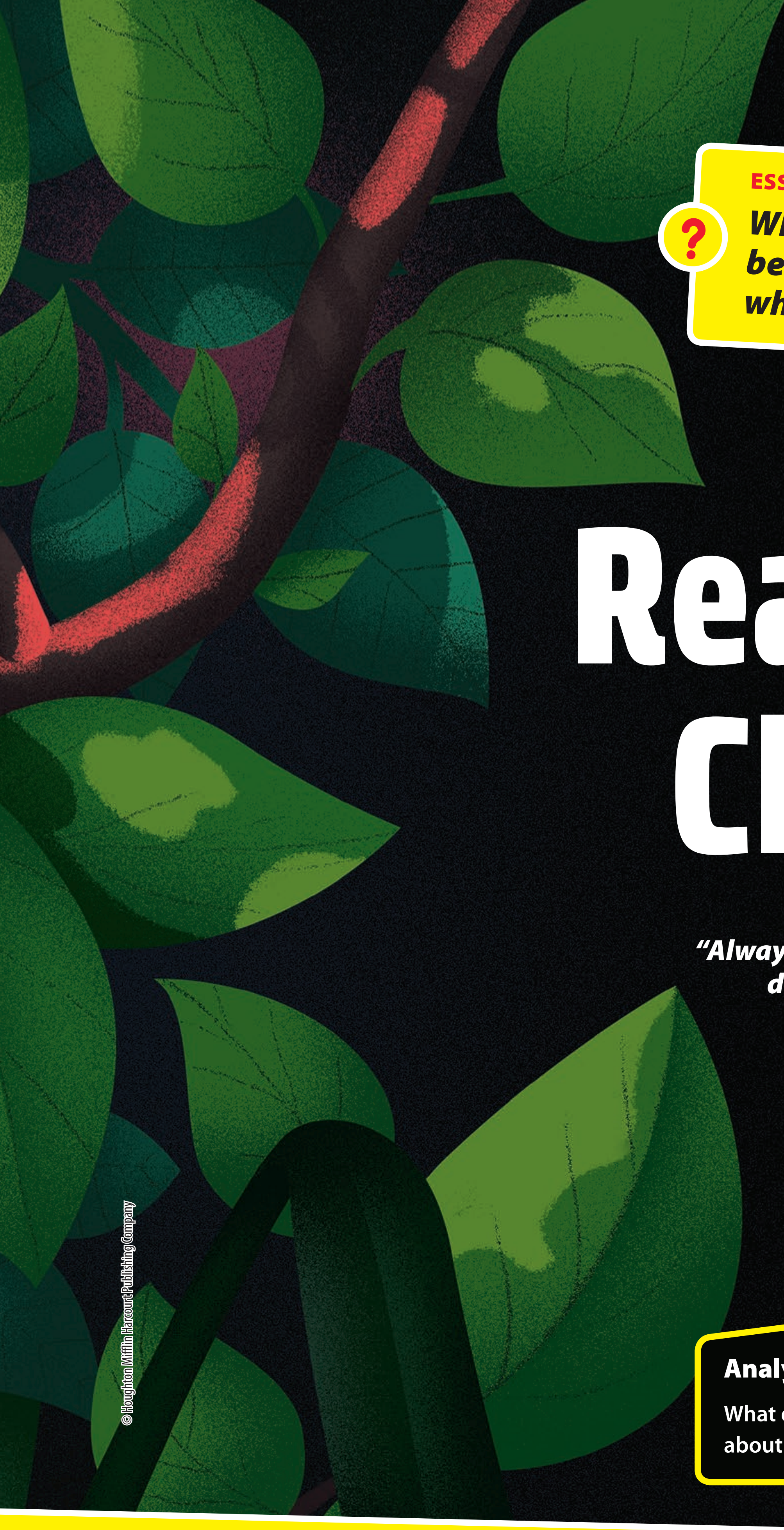
UNIT
1

Ed

Get hooked by the unit topic.

Stream to Start Video



ESSENTIAL QUESTION:

What can blur the lines between what's real and what's not?

Reality Check

"Always remember: Your focus determines your reality."
—George Lucas

Analyze the Image

What does this image say about the nature of reality?

Spark Your Learning

Here's a chance to spark your learning about ideas in **Unit 1: Reality Check.**

As you read, you can use the **Response Log** (page R1) to track your thinking about the Essential Question.

Make the Connection

Think about the quote by George Lucas on page 1.

- Have you ever confused reality and perception?
- What happened? Sketch or write a few lines about a time when you or someone you know needed a reality check.

Think About the Essential Question

What can blur the lines between what's real and what's not? What comes to mind when you think about this question?

Prove It!

Turn to a partner and use one of the words in a sentence about what it's like when your reality shifts.

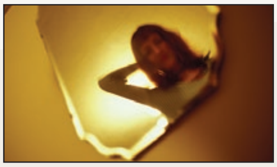
Sound Like an Expert

You can use these Academic Vocabulary words to write and talk about the topics and themes in the unit. Which of these words do you already feel comfortable using when speaking or writing?

	I can use it!	I understand it.	I'll look it up.
abnormal	☐	☐	☐
feature	☐	☐	☐
focus	☐	☐	☐
perceive	☐	☐	☐
task	☐	☐	☐

Preview the Texts

Look over the images, titles, and descriptions of the texts in the unit. Mark the title of the text that interests you most.



Mirror Image

Short Story by **Lena Coakley**

Being yourself is hard when you're a stranger.

Not Everything It Seems

Article by **Arnetta Carter**

What's the reality behind Instagrammers and the instafamous?

Two Legs or One?

Folktale retold by **Josepha Sherman**

A couple has a meaty disagreement.

The Song of Wandering Aengus

Poem by **W. B. Yeats**

A mysterious vision sets a lifelong search in motion.

Eldorado

Poem by **Edgar Allan Poe**

The quest for the city of gold leads into eerie territory.

from Monster

Screenplay by **Walter Dean Myers**

When Steve Harmon finds himself in jail, he turns his life into a running screenplay.

from Monster: A Graphic Novel

Graphic Novel by **Walter Dean Myers**
Adapted by **Guy A. Sims**
Illustrated by **Dawud Anyabwile**

A sixteen-year old is accused of helping with a murder. Who will believe his side of the story?

I Wonder . . .

Why or when do some people need a reality check? Jot down your answer.

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Mirror Image

Short Story by **Lena Coakley**

ESSENTIAL QUESTION:
What can blur the lines between what's real and what's not?

Engage Your Brain

Choose one or more of these activities to start connecting with the short story you're about to read.

Me, Myself, and I

What makes you uniquely "you"? Complete these sentences.

I'm happiest when ____________________ .

Three key words that describe me are

___________ , __________ , and ________ .

My favorite place to be is ______________ .

One thing I know for sure about myself is

_____________.

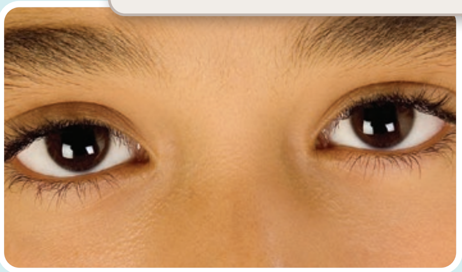
Myth or Reality?

Briefly research these statements about identical twins. Then, mark each as myth or reality. Share your findings with a partner.

- Identical twins always have identical fingerprints.
  Myth ☐ Reality ☐
- Identical twins can read each other's minds.
  Myth ☐ Reality ☐
- Identical twins don't always look identical.
  Myth ☐ Reality ☐

"The eyes are the mirror(s) of the soul."

This proverb has been traced back to ancient times. It means that people's eyes reveal their true personality. Do you agree? Write down your thoughts.



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Analyze Plot and Flashback

Most stories unfold in a series of events, known as a **plot.** Important elements of the plot include **setting**—the time and place of a story's action, and **conflict**—the struggle between opposing forces. Most plots unfold in five stages:

- The **exposition** introduces characters, setting, and conflict.
- The **rising action** presents complications.
- The **climax** is the moment of greatest interest.
- The **falling action** brings the story to a close.
- The **resolution** is the conflict's final outcome.

Some plots include a device called a **flashback** that can interrupt a story's chronological order by describing what took place at an earlier time. The details of flashbacks help readers better understand the story's current plot developments.

Focus on Genre

Short Story

- has a single idea and can be read in one sitting
- develops one or more characters
- presents a plot with one main conflict
- the setting often affects the plot
- may be realistic or imaginary
- often conveys a theme or lesson

Analyze Character Traits

The **characters** in a short story are the people, animals, or imaginary creatures that take part in the action. Characters have personal qualities known as **character traits.** An author often describes characters' qualities and appearance directly, but just as often, a reader must figure out characters' traits based on their actions and behaviors. As you read "Mirror Image," use the chart to note details about the main character's traits. Think about how her traits influence events and affect the story's resolution.

CHARACTER TRAITS	HOW TRAITS AFFECT PLOT
physical appearance	
speech, thoughts, and actions	
others' impressions of the character and their interactions	

Annotation in Action

Here is a note a student made about a section of "Mirror Image." As you read the selection, mark words related to character and setting, and note details that help you understand how characters respond to their situation.

Alice had to re-learn how to move in the hospital, and to speak. At first the world was nothing but a mush of dark images, disconnected voices and prickly feelings all over her skin.

What has happened to Alice in the hospital?

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

- **disquiet** ☐
- **prickly** ☐
- **mesmerize** ☐
- **adaptable** ☐
- **grimace** ☐

Turn to a partner and talk about the vocabulary words you already know. Then, use as many of the words as you can in a 140-character post sharing your thoughts about being caught in a peculiar situation, one in which you may have had to check your reality. As you read "Mirror Image," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

Born in Milford, Connecticut, **Lena Coakley** (b. 1967) credits her "larger-than-life" grandmother with providing the stability she needed as she grew up. Although she had little success with creative writing in high school, she studied writing while attending Sarah Lawrence College. Her first book was *Witchlanders,* a fantasy novel, followed by the adventure novel *Wicked Nix* and the historical-fiction fantasy *Worlds of Ink and Shadow: A Novel of the Brontës*. Now living in Toronto, Canada, Coakley has twice won second prize in the *Toronto Star's* short-story contest.

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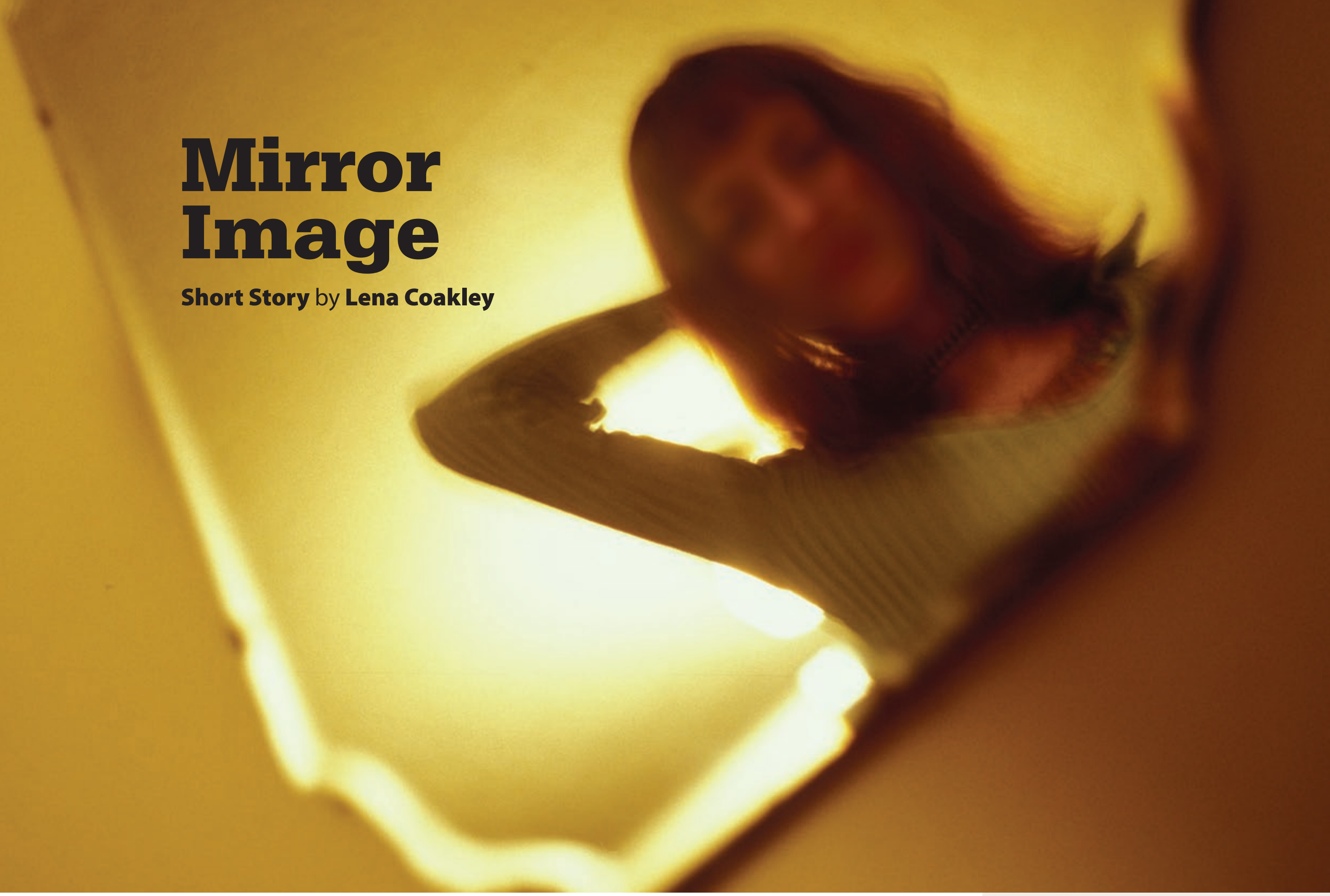

Mirror Image

Short Story by **Lena Coakley**

Being yourself is hard when you're a stranger.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 If only there were no mirrors, Alice sometimes thought, although she carried one in her backpack wherever she went. It was a silver-plated mirror her father had given her with the initials ACS on the back. Just you, Alice, she would say to herself, looking the way you've always looked. Then she'd pull out the mirror. The surprise and disbelief at seeing the reflection was a joke she played on herself over and over.

2 It was **disquieting,** however, to come upon a mirror without warning. She would say "excuse me" to her own reflection in shop windows. Mirrors in unexpected places would make her start and lose her nerve. She avoided the girls' bathroom altogether. Alice took to wearing sunglasses all the time, to remind herself, to keep something constantly in front of her eyes that would remind her that she looked different. Her teachers let her wear them. Maybe the word had come down from the top that she wasn't to be hassled for a while, but Alice

disquiet
(dis-kwi´-it) *tr.v.* Something that disquiets deprives someone of peace or rest.

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thought it was more than that. She thought they were all a little afraid of her.

3 Of course, her mind learned to ignore the glasses. The human mind is incredibly adaptable. Her mother was always telling her that.

4 “Do you think I move differently?” she asked her twin, Jenny, once identical. “Look how my feet kind of roll when I walk. And my hips, my hips feel totally different.” Alice walked across the bedroom like a fashion model. “Actually, as bodies go, this one is a lot better.”

5 Jenny watched from inside her own body. “You looked okay before.”

6 “Sorry, I didn’t mean it. You’re pretty. I can see that now. But I never used to think that I was. You know, my old body used to weigh much less than this body weighs, but I still wouldn’t have been able to walk around naked in it. No one has ever told me that this body is ugly. For all I know it’s never had zits. I haven’t had one yet. I feel like I could do anything in this body. Hey, did I show you, I can almost touch my foot to the back of my head.”

***

7 Alice had to re-learn how to move in the hospital, and to speak. At first the world was nothing but a mush of dark images, disconnected voices and **prickly** feelings all over her skin. If someone touched her arm she wasn’t sure from which part of her body the sensation came. Colors seemed different. People’s voices were pitched a tone higher. When she tried to speak, she bit her tongue, which seemed enormous in her mouth and tasted funny. When she finally learned, the tone was different, but the inflections[1] and the slight Maritime accent were the same. She’d had an accident, they said. But long before the psychiatrist told her, she knew. These weren’t her hands. This wasn’t her breath.

prickly
(prĭk´lī) *adj.* A prickly feeling is a tingling sensation.

Close Read Screencast

Listen to a modeled close read of this text.

ANALYZE PLOT AND FLASHBACK

Annotate: Review paragraph 7 and underline details that describe what Alice is experiencing.

Summarize: What do you learn about Alice’s situation through the flashback?

***

8 “Let me read your diary.”

9 Alice and Jenny lay on top of their beds supposedly doing homework. Above each bed hung a charcoal portrait their father had drawn. He had finished them just before he died. Now, only Jenny’s was a good likeness.

10 “Not now,” said Jenny, closing the book and capping her ball point pen.

11 “You can read mine.”

---

[1] **inflection:** a change in pitch or tone in the voice.

Don't forget to **Notice & Note** as you read the text.

12 "I know what your diary says—Ooh, I found a new mole today on my new body. Ooh, don't my new armpits smell divine?"

13 "Come on. What do you have, some big secret in there? We've always read each other's diaries."

14 "I have to get to know you better." Jenny slipped her diary between her mattress and box spring.

15 "Yeah, right," Alice laughed. Then she realized her sister wasn't joking. "What, fourteen years wasn't enough?"

16 "You were in the hospital a long time, that's all I mean."

17 Alice swung her legs over the side of her bed and looked at Jenny. At one time looking at her was like looking in the mirror, and Alice still found her sister's coppery red hair and masses of freckles more familiar than her own reflection. "Jenny, we're still twins. I have the same memories: Camp Wasaga, moving to Toronto, Dad. You know, when I draw, I can still make the shadows, just the way he showed us. Isn't that amazing? Even though I have a different hand. And my signature is the same too. This is me in here, Jenny. My brain is me."

18 Jenny rolled over on her bed. "Whatever. You still can't read it."

***

19 Alice was in the hospital for months. She saw doctors, interns, psychiatrists, physical therapists, speech therapists. Once a reporter, who had actually scaled the building, poked his head through the window to ask, "Hey, Alice, how do you feel?" and snapped a few photos.

20 All the mirrors had been removed, of course, from her room and bathroom, but Jenny and her mother brought the hand mirror with her initials when the doctors thought Alice was ready.

ANALYZE CHARACTER TRAITS

Annotate: Review the exchange between the sisters in paragraphs 13–17. Mark details that show each girl's attitude.

Analyze: What character traits is Alice displaying in this conversation with her sister?

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NOTICE & NOTE

TOUGH QUESTIONS

When you notice characters asking questions that reveal their internal struggles, you've found a **Tough Questions** signpost.

Notice & Note: In paragraph 23 underline the question Alice wonders about.

Analyze: What does this question make you wonder about?

mesmerize
(mēz´mə-rīz´) *v.* To mesmerize someone is to spellbind them.

adaptable
(ə-dăp´tə-bəl) *adj.* Something that is adaptable can change or adjust to meet new conditions.

VOCABULARY

Suffixes: A **suffix** is a word part that appears at the end of a root or base word to form a new word. One meaning of the suffix *-able* is "inclined to a certain action." The word *unmistakable* also has the prefix *un-*, which means "not." The word *unmistakable* means "impossible to mistake or misinterpret."

Analyze: Why do you think the author notes that Alice's mother bears an unmistakable resemblance to Jenny?

21 "They couldn't have saved your old body," her mother said. "This was the only way to keep you alive."

22 "No one knows what it will be like," said Jenny. "You're the only one who's ever survived before."

23 "I know all that," Alice slurred. The doctors had taken the precaution of giving her a mild sedative.[2] It made her feel like everything was happening to someone else, far away. She held the silver mirror in one hand. With the other, she pulled at her face, squeezed it as if it were clay. Alice was **mesmerized** by the unfamiliar eyes, big and brown and dark. Whenever her father painted her, he'd spend most of his time on the eyes. The eyes are the mirror of the soul, he used to say. Whose soul is that? Alice wondered. For a moment she considered screaming, but it was too much trouble. Besides, it wouldn't be her scream.

24 "It's okay, Mom," she said. "Maybe I'll start looking like myself again. If I try hard enough. If I concentrate hard enough. Very slowly, over the course of years, my eyes will change color . . . my face. It might . . ."

25 Alice's mother stroked her hair. "We'll get through this," she said, "The human mind is incredibly **adaptable.**"

26 "Mrs. Jarred's on TV again," Alice called.

***

27 "Turn it off," her mother said, "It's time for birthday cake," but Alice and Jenny kept watching. Above the television, the faces of the family portrait Alice's father had painted smiled out into the room.

28 "A new development in the story of Girl X," said the newscaster, "first surviving recipient of a brain transplant . . ."

29 Alice's mother stood in the doorway wiping her hands on a tea towel. She had fewer freckles than Jenny, and the long braid which hung down her back wasn't quite so bright a red, but the family resemblance was unmistakable. "I don't want you to worry about the Jarreds, girls. My lawyer says they don't have a legal leg to stand on."

30 Mrs. Jarred, a middle-aged woman in a red checked coat, stood on a suburban lawn. She had dark hair just beginning to gray and Alice's large, dark eyes. A short man with a pot belly smiled self-consciously beside her.

31 "Is that your family?" Jenny asked.

32 "I don't even know them."

33 "Mrs. Jarred," said a female reporter with a microphone, "has science gone too far?"

34 "She's our daughter," the woman replied with emotion. "When we signed the release form donating her body, we

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[2] **sedative:** a drug having a soothing, calming, or tranquilizing effect.

didn't know they were going to bring her back to life with some new brain. Our Gail is alive and living somewhere in Toronto and I'm not even allowed to see her." Mrs. Jarred began to cry and the camera cut away to Alice and her mother leaving the hospital amid crowds of journalists. Since she was under eighteen, Alice's face was covered with a round, black dot. The girls had both seen this footage many times before.

35 "Gail. Wow. That's so weird."

36 "That's not my name."

37 The TV flashed pictures of the Jarreds before the accident. A girl with a dog. A smiling teenager wearing a party dress.

38 "Ooh, nice outfit, Gail."

39 "Darn those TV people," said Alice's mother. "They protect our privacy by not showing what you look like, and then they show pictures of your body before the accident. That makes a lot of sense."

40 "The Jarreds probably gave permission," said Alice. "Anyway, it doesn't matter. Everyone at school knows. The whole world knows."

41 Alice's mother continued as if she was talking to herself. "Those Jarreds . . . If we start having reporters all over the lawn again . . ." She twisted her face in disgust, strode across the room, and turned off the television with a sharp flick of her wrist.

42 "Hey."

43 "Come on, cake time. I made it from scratch. Alice's favorite, chocolate with mocha cream."

44 In the dining room a huge and elaborate cake was waiting on the table. Rich, white chocolate piping swirled over dark mocha. Ornate candy violets decorated the cake's tall sides.

45 "Awesome, Mom," said Alice. She couldn't remember her mother ever making a homemade cake before. "You blow first," she said to Jenny as she sat down. "You're the oldest."

46 "By two minutes," said Jenny, "and anyway, maybe I'm not the oldest anymore."

47 "What do you mean?"

48 "You might be older than me now with your new body. You might be old enough to drive for all we know."

49 Alice's brown eyes widened. "Mom, if my body is sixteen, does that mean I can get my license?"

50 "Forget it," her mother said as she lit the cake. "You could barely walk six months ago." She switched out the lights.

51 In the yellow glow of the candles, Alice and Jenny followed a tradition that their father had started long ago. First Alice and her mother sang Happy Birthday to Jenny. Then, after Jenny had blown them out, the candles were lit again for Alice, and the song was sung a second time.

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Close Read Screencast

Listen to a modeled close read of this text.

NOTICE & NOTE

MEMORY MOMENT

When you notice the narrator has interrupted the forward progress of a story by bringing up something from the past, you've found a **Memory Moment** signpost.

Notice & Note: Review what happens in paragraphs 50–53, and mark any details about what happened in the past.

Compare: Why might this memory be important?

52 Alice blinked and squinted when the lights came on again. “I forgot to make a wish,” she said. Her mother smiled and handed a slice of the beautiful cake to each of the girls. “I guess you have to share your wish with Jenny.”

53 Alice and Jenny laughed. One year, when they were little girls, the suggestion that they would have to share a wish sent them into fits of crying which their parents could only resolve by filling the cake slices back into the cake and lighting the candles for a third and fourth time.

54 Alice cut the cake with the edge of her fork, happy that the tension brought on by the newscast had begun to melt away. She put a large bite into her mouth. Bitter. Alice tried hard to swallow, tried hard not to let her face show any reaction to the cake, but the taste of the mocha forced her mouth into a **grimace.** Jenny didn’t miss it.

grimace

(grĭm´ ĭs) *n.* A grimace is a sharp twisting of the face, indicating disgust or distaste.

55 “I guess Gail doesn’t like chocolate with mocha cream.”

56 “No, it’s good,” said Alice, forcing it down.

57 Jenny pushed her own piece away. “I’m not hungry.”

58 “Jeez, Jenny, why are you angry at me for not liking a piece of cake? I can’t help it.”

59 “Who’s angry?”

60 “I have different taste buds now, and they’re sending different messages to my brain. They’re saying, this cake tastes gross. Sorry, Mom.”

61 “Okay,” said Jenny. “You’re always saying that you are still you because you have the same brain, but who is to say that your whole personality is in your head?”

62 “Where else would it be?”

63 “I don’t know; maybe there was some other part of your body where part of yourself lived. Maybe it was your big toe.”

64 Alice’s mother set down her fork. “Jenny, people have their big toes cut off and they’re still themselves. People have heart transplants and they’re still themselves.”

65 “Right,” said Alice. She smiled at her mother, but her mother looked away.

66 “Maybe not,” Jenny said, “maybe they’re a little bit different but they just don’t notice. You’re a lot different. You’re a morning person. You never see your old friends. You hang out with Imogen Smith and those snobs. Now you’re going out for cheerleading, for goodness sake. And what is with those sunglasses? Sometimes . . . I don’t know . . . Sometimes I think my sister is dead.” Jenny pushed her chair back and ran out of the room.

67 Alice sat where she was, poking at her cake with her fork, trying not to cry.

ANALYZE CHARACTER TRAITS

Annotate: Review Jenny’s description of Alice in paragraph 66. Mark any details that show Alice’s current traits.

Analyze: What does Jenny’s description reveal about her relationship with Alice at this point?

Don't forget to **Notice & Note** as you read the text.

68 Her mother got up and began to gather the plates. "I think," she began, her voice wavering[3], "I think cheerleading would be very good for your coordination."

69 Alice stared at her mother, but again her mother avoided her eyes. Suddenly Alice thought she understood the elaborate cake. She made it because she felt guilty, Alice thought, guilty for thinking, way down deep, that I'm not really the same daughter she knew before.

***

70 The first thing Alice saw when her eyes could focus was the white hospital ceiling, but the white had a slightly unnatural blueness to it, the way white looks on TV. Sometimes things were exquisitely clear and sharp, although she wasn't wearing her contacts, and she hadn't yet learned to ignore her eyelashes which seemed longer and darker than they had been before. When Alice saw her mother for the first time she cried and cried. Her skin had a different texture. Her hair hardly seemed red at all. She even had a different smell. And Jenny. Why was everyone she knew so different? Why wasn't her father there? Would he be different too?

***

71 When Alice met Mr. Jarred, it was in the middle of the street. A new sidewalk had just been poured on Bedford Avenue, so Alice had to walk in the street to go around the construction on the way home from school. A light rain was falling, preventing the concrete from setting. Mr. Jarred held an oversized umbrella, striped red and yellow, above his head. He might have walked right by her, but Alice was staring hard at him trying to remember something—anything—about him besides the newscast.

72 "Gail," he said in a soft mumble and then, "I'm sorry . . . I mean Alice . . . Do you know me?"

73 "I saw you on TV."

74 "Ah, yes." The two stood in silence for a moment.

75 "You should have an umbrella," he said. "This one's a ridiculous thing, my wife's. Here."

76 "No, no, it's just sprinkling, really," but Alice took the umbrella Mr. Jarred offered her, holding it upside down, its point in the road.

77 "This is very strange for me, very strange," he said, staring at her. "We knew you were in Toronto, but, well, to be honest, it was my wife who wanted to contact you. I . . . I thought it would

ANALYZE CHARACTER TRAITS

Annotate: Review Alice's conversation with Mr. Jarred in paragraphs 71–87. Mark any details that show what the two characters come to realize.

Analyze: What does Alice understand about Mr. Jarred?

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[3] **waver:** to become unsteady or unsure.

be better not to see you. It's very strange," he repeated, then added, "You look so different."

78 "I do?"

79 "Your hair. The way you stand, even. Our Gail, she was an early bloomer, always slouched. Your accent is different too." He paused. "I understand, you know. My wife, she thinks our daughter is still alive, but I. . . . I know." A car turned onto the street and honked at them. "I'd better go."

80 On impulse, Alice grabbed Mr. Jarred's hand. It was warm and big and rough, and Alice knew she had never felt it before. "I knew I wouldn't remember you," she said, "but I was hoping, when you walked by, that I'd know you somehow."

81 Mr. Jarred took his hand away. "But you don't."

82 "No." Alice slid her dark glasses to the top of her head. "My dad—I guess you know he died in the accident."

83 "Yes."

84 "Sometimes I think if he were alive, he would just look into my eyes and know who was in here."

85 The two stood in silence. Then Alice said, "What will you tell your wife?"

86 "I'll tell her," Mr. Jarred's voice began to falter, but he looked at her straight on, "I'll tell her I looked into your eyes and that I didn't see my daughter."

87 "I'm sorry," said Alice. She didn't ask the question that immediately came to her, but the words rang in her mind: who did you see?

88 Alice gripped the umbrella as she watched Mr. Jarred hurry around the corner. She stepped up to the curb and pressed her waist to the wooden barrier that protected the sidewalk. Then she folded the umbrella and secured the strap. In a small corner of the sidewalk she wrote her initials, ACS, with the tip of the umbrella.

89 Alice was here, she thought. And then she walked towards home.

ESSENTIAL QUESTION:

What can blur the lines between what's real and what's not?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

What is significant about the moment when Alice writes her initials in the cement? Discuss this moment with a partner.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Read the excerpt from the story.

> “She put a large bite into her mouth. Bitter. Alice tried hard to swallow, tried hard not to let her face show any reaction to the cake, but the taste of the mocha forced her mouth into a grimace.” (paragraph 54)

What does the word *grimace* suggest about Alice?

Ⓐ She is desperate to amuse her mother and sister.
Ⓑ She is struggling to appear the same as always.
Ⓒ She is upset that her reaction shows she’s not good at acting.
Ⓓ She is sorry she took a such a big bite of the cake.

2. This question has two parts. First answer **Part A**, then **Part B**.

Part A

How has Alice changed since her accident?

Ⓐ Her looks, tastes, and habits are no longer the same.
Ⓑ Her sense of right and wrong are very confused.
Ⓒ Her physical balance is less steady than it once was.
Ⓓ Her self-confidence is much stronger than before.

Part B

What is Alice trying to persuade her family to believe?

Ⓐ She is a better person than she was before the transplant.
Ⓑ She is aware her full recovery will take time.
Ⓒ She is not worried about the changes she is experiencing.
Ⓓ She is the same person she was before the transplant.

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Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **INTERPRET** Consider the character traits of Alice's sister, Jenny, and their mother, whom you get to know primarily through their speech and actions. What do they seem to be feeling, based on their interactions with Alice? To check details, refer to the Character Traits chart you filled out as you read.

2. **SUMMARIZE** How does the author use flashback to convey what happened to Alice?

3. **ANALYZE** Use this chart to record characters' descriptions of Alice at different points in the story.

CHARACTER	REFERS TO ALICE AS . . . (include paragraph number)	POSSIBLE REASON
Jenny		
Newscaster		
Mrs. Jarred		
Mr. Jarred		

4. **INFER** Alice and Jenny's father doesn't appear in the story; however, you learn many things about him. Describe what you understand about him based on story details.

5. **DRAW CONCLUSIONS** Recall that the climax of a story is its moment of greatest interest. What is the climax of "Mirror Image"? What details help you draw this conclusion?

6. **EVALUATE** How might the story be different if the author hadn't included **Memory Moments** through flashbacks?

7. **ANALYZE** Alice faces a lot of **Tough Questions** in the story. At one point her sister asks, "Who is to say that your whole personality is in your head?" After Alice's encounter with Mr. Jarred, how do you think she would respond to this question? Explain.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Diary Entry

Imagine that Alice returns home immediately from her encounter with Mr. Jarred to make an entry in her diary. Write a brief entry that details

- what she realizes about herself now
- what her attitude will be going forward

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- abnormal
- feature
- focus
- perceive
- task

Speaking & Listening

News Report

Imagine you're a newscaster covering Alice's story. Update viewers on the story by conducting a brief interview with Gail's parents, the Jarreds.

- Question Mr. Jarred about his meeting with Alice.
- Get Mrs. Jarred's response or opinion.
- Wrap up with a summary of your interview.

Social & Emotional Learning

Turn a Mirror on Looks

Alice seems to like her new looks, but Jenny hints that Alice is being vain. Why do looks seem to matter so much in our society? Share your views with a small group.

- Discuss why social media has been called a "toxic mirror."
- Talk about the negative effects of making comparisons to or trying to live up to others' standards of beauty.
- Exchange advice on how to see ourselves in both realistic and positive terms.

Expand Your Vocabulary

PRACTICE AND APPLY

With a partner, discuss and answer each of the following questions. Then, work together to write sentences using each vocabulary word.

disquiet **prickly** **mesmerize** **adaptable** **grimace**

1. Which vocabulary word goes with *tingling?* Why?

2. Which vocabulary word goes with *fascinate?* Why?

3. Which vocabulary word goes with *uneasiness?* Why?

Vocabulary Strategy

Suffixes *-able* and *-ible*

A **suffix** is a word part that appears at the end of a root or base word to form a new word. You can use your knowledge of suffixes to figure out word meanings. For example, look for a word with a suffix in this sentence from "Mirror Image."

> The human mind is incredibly adaptable.

Note that *adaptable* is made up of the base word *adapt* and the suffix *-able*. The suffixes *-able* and *-ible* mean "capable of or worthy of." Therefore, *adaptable* means "capable of change."

Interactive Vocabulary Lesson: Common Roots, Prefixes, and Suffixes

Underline the suffix in each boldface word. Then, write the word's meaning.

1. People's behavior is **changeable** because life experiences can influence thoughts, feelings, and actions.

2. It is **regrettable** when twin sisters act like strangers.

3. The cake was **digestible,** but it was not very tasty.

Watch Your Language!

Punctuating Dialogue

Dialogue is the words spoken by or between characters. It’s important to punctuate dialogue correctly so that readers understand what each character says. Here are some rules for punctuating story dialogue.

- Use quotation marks to enclose a direct quotation—a character’s exact words.

  “Let me read your diary.”

- Direct quotations usually begin with an uppercase letter. However, when the speaker interrupts a quoted sentence, the second part of the quotation begins with a lowercase letter.

  “By two minutes,” said Jenny, “and anyway, maybe I’m not the oldest anymore.”

- A period or a comma is always placed inside the closing quotation marks. The same is true of a question mark or exclamation point unless it is not part of the quotation.

  “Mrs. Jarred,” said a female reporter with a microphone, “has science gone too far?”

PRACTICE AND APPLY

Grammar Practice: Quotation Marks

Rewrite each sentence to correct the punctuation errors.

1. “Where did my diary go”? he asked. “It was just here.”

2. “I think I might have knocked it down,” she said, “When I reached for the remote.”

3. “You’re right,” he confirmed. “it fell on the carpet.”

4. “Did I hear you say ‘You’re right?’” she asked.

MENTOR TEXT

Not Everything It Seems

Article by **Arnetta Carter**

ESSENTIAL QUESTION:
What can blur the lines between what's real and what's not?

Engage Your Brain

Choose one or more of these activities to start connecting with the article you're about to read.

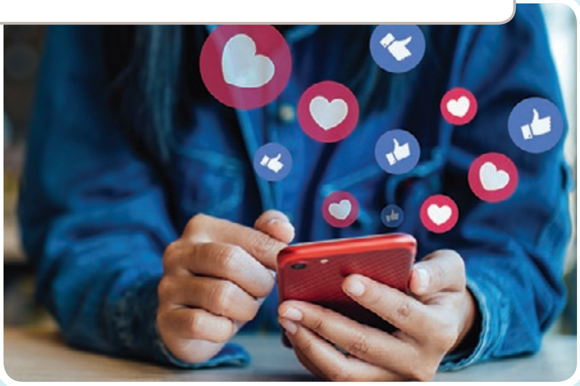
Influencer Faves

List three to five of your favorite influencers.

- Briefly describe what they do and why they're effective.
- Exchange and discuss your choices with a partner.

What's Not to "Like"?

Likes—once an upfront feature of social media feeds—are now hidden on a few major platforms. How does this affect social media users? Write your reaction to this change.



Person of Influence

Briefly research the path to becoming a popular influencer.

- How do influencers get started?
- What do successful teen influencers earn?
- How do teen influencers describe their experiences?

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Determine Author's Purpose

An **author's purpose** is the author's reason (or reasons) for writing a particular work.

To determine an author's purpose, examine the kinds of facts and examples the author presents to support a central idea or message. Also notice how the author uses words. Authors use **diction** (also called *word choice)* and **syntax** (the way words are arranged) to communicate their purpose. For example, an author might use persuasive words to convey ideas in an editorial and arrange the words to sound direct and convincing. The chart below shows common purposes for writing.

Focus on Genre

Informational Text

- provides factual information
- includes evidence to support ideas
- includes magazine and news articles and other formats
- often contains text features such as headings, photographs, and captions

AUTHOR'S PURPOSE			
To inform or explain	To persuade	To entertain	To express thoughts or feelings
EXAMPLES			
• encyclopedia entries • informative articles • how-to articles • biographies	• editorials • opinion essays/blogs • advertisements	• stories • novels • some essays	• poems • personal essays • journals

Cite Evidence

To support an analysis of a text you read, you need to **cite evidence,** or provide specific information from the text. Evidence can include facts, definitions, quotations, and concrete details. You can then combine this evidence with your own knowledge and experience to make judgments. As you read "Not Everything It Seems," pay attention to how the author supports her central ideas.

Annotation in Action

Here is a student's note about a section of "Not Everything It Seems." As you read the selection, highlight facts and details the author uses to support the idea that social media influencers are a powerful force.

Followers find everyday people to be more genuine and relatable. And with 98% of Gen Z-ers on smartphones, engagement with influencers can seem more personal. They can communicate directly with their followers online and through special in-person events.

So true! My favorite influencers make me feel like we're friends.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

- **collaborate** ☐
- **relevant** ☐
- **skepticism** ☐

Turn to a partner and talk about the vocabulary words you already know. Then, write a short paragraph about a popular social media influencer, using as many of the vocabulary words as you can. As you read "Not Everything It Seems," use the definitions in the side column to help you learn the vocabulary words you don't already know.

Background

Arnetta Carter (b. 1955) believes her audience can be powerful. "Young people just need the right information to help them think critically," she notes. "In this complex world, they need keen insight to guide them through the issues that directly impact their lives." Carter was motivated to write "Not Everything It Seems" out of frustration that essential information for young people is often delivered first to their parents. She says, "For a thoughtful young mind, no filter is needed."

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Not Everything It Seems

Article by **Arnetta Carter**

What's the reality behind Instagrammers and the instafamous?

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 They are glossy and glamorous. They cover a range of topics. In our everyday world, they set the tone for what's cool and what's not. They drive expensive cars, take incredible trips, and always have the newest things. Most importantly, they affect what others think, watch, and buy. They are killing it. But when you pull back the curtain on social media influencers, are they as real as they seem?

DETERMINE AUTHOR'S PURPOSE

Annotate: In paragraph 1, mark the sentence that helps you understand the author's purpose for writing the article.

Predict: What, specifically, do you think the author wants the reader to understand?

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CITE EVIDENCE

Annotate: In paragraph 3, mark the words and phrases that describe different types of social media influencers.

Draw Conclusions: Based on the evidence, what can you conclude about social media influencers so far?

VOCABULARY

Reference Resources: A dictionary or glossary is a handy resource for finding the definition of a word. Look up the word *phenomenon* in an available resource and read its definitions.

Identify: Write the definition that best fits how the writer uses *phenomenon* in paragraph 5.

collaborate
(kə-lăb´ə-rāt´) *n.* If you work together with others, you *collaborate* with them.

#Worldofinfluencers

2 Think about where you spend most of your time online—YouTube, Instagram, or Twitch. These social media platforms dominate daily online culture. Your generation—whom adults have labeled “Gen Z”—has grown up in the glow of these screens. It’s an exciting world, with famous people appearing to live their best lives while offering advice on how you can too.

3 Some influencers are who your parents might recognize as celebrities. Think music and reality-TV stars. But you are probably also familiar with teens and tweens who have become “Insta-famous” as online “tastemakers.” These influencers are somewhat invisible to adults. Known as “micro-influencers,” these stars post, blog, and vlog, concentrating on specific areas of interest. They generate thousands of followers (or subscribers) rather than millions but they are still a powerful force.

4 These low-profile[1] micro-influencers have a unique power—they seem authentic. Followers find everyday people to be more genuine and relatable. And with 98% of Gen Z-ers on smartphones, engagement with influencers can seem more personal. They can communicate directly with their followers online and through special in-person events. This helps them win devotion, build networks, and set trends.

5 There’s a lot to admire about influencers, especially those who promote good ideas. They raise awareness about such issues as the environment (think Greta Thunberg) and LGBTQ (think Lilly Singh), and they motivate others to achieve (think Tim Karsliyev). They have triggered major shifts in how we communicate and in what we value. In a short span of time, influencers have become a worldwide phenomenon.

Blurred Lines

6 Popular influencers make lots of money from their connections with followers. They **collaborate** with advertisers to promote selected brands. For example, Twitch streamers get paid by video game companies to stream their games, because they want you to buy them! What began as a way of turning a skill, hobby, or passion into a career has become a billion-dollar industry. And although fans may be aware of this, the lines between reality and advertising tend to blur. On the surface,

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[1] **low-profile:** carrying out activities in a way that does not attract attention.

the influencer is informing and even inspiring you. Beneath the surface, the aim of an influencer is to create a need for a product by blending seemingly real-life situations with product placement, the inclusion of brand-name items. Think of a makeup vlogger who demonstrates easier ways to apply eyeliner. The presentation may look relaxed and friendly, but the intent to sell you the eyeliner is very real.

Don't forget to **Notice & Note** as you read the text.

Still Killing It?

7 The world of influencers is complicated even for influencers. Their images and videos appear effortless, so followers don't recognize the labor-intensive work behind the scenes. There's constant pressure to stay fresh, engaging, and **relevant.** There are the burdens of maintaining perfect images and coping with nasty messages from not-so-perfect trolls. Fearful of giving up control, many influencers avoid taking breaks from their work. But it may all become too much. Burnout and disappointment have derailed many top influencers and resulted in many public meltdowns and abrupt time-outs. Former blogger Tavi Gevinson has confessed: "I wanted to reap fame's benefits without feeling like my life would become a video game of winning people over and seeking attention." Another former influencer stated in her parting message: "I found myself drowning in the illusion. . . . Social media isn't real. It's purely contrived images and edited clips ranked against each other. It's a system based on social approval, likes and dislikes, validation in views, success in followers . . . it's perfectly orchestrated judgment. And it consumed me." Being a social media influencer is often harder than it looks, and often not all it seems to be.

relevant
(rel´ə-vənt) *adj*. If something is meaningful or purposeful in current society or culture, it is considered *relevant*.

NOTICE & NOTE
QUOTED WORDS

When you notice the author has quoted the conclusions of someone who was a participant in an event, you've found a **Quoted Words** signpost.

Notice & Note: Mark the quotations in paragraph 7.

Analyze: Why was this person quoted or cited and what did this add?

Navigating the Influencer World

8 Some now believe the influencer world is fading. They see weary audiences who are tired of all the perfect images. Still, others see this world as only evolving. Overall, it takes a degree of critical thinking and natural **skepticism** to navigate this complex world. It's not necessary to shun influencers; simply try to strike a balance in your choices. For a healthier experience with influence culture, develop strategies like the following:

skepticism
(skep´tĭ-sĭz´əm) *n. Skepticism* is a doubting or questioning attitude.

DETERMINE AUTHOR'S PURPOSE

Annotate: On this page, mark the strategies the author recommends for viewing social media.

Critique: What is the author's purpose for including these strategies in the article?

- Think outside the frame. When viewing a vlog or even just a photograph of a blog, try to imagine what's going on beyond the shots. Not everything may be as perfect or as real as what you see. Feel free to question what's going on behind the perfect scenes. Focus on influencers who are honest and direct about their intentions.
- You don't have to buy in. It's not necessary to accept influencer messages fully. Being highly entertained or energized by what you see doesn't mean you be absolutely loyal. That said, it's definitely okay to resist.
- Know your worth. Yours may be the most advertised-to age group ever. Be aware of how certain influencers want to affect your buying behavior.
- Avoid comparisons. Don't measure yourself against the seemingly perfect images. They are deliberately designed to appear that way. Know that you don't have to live up to anyone's standards.

9 In the end, be aware of the reality behind the glamour.

ESSENTIAL QUESTION:

What can blur the lines between what's real and what's not?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

With a partner, talk about how social media influencers have affected you. Will you apply the strategies that the author recommends? Why or why not?

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What's the strongest reason the author gives to support the idea that micro-influencers are very powerful?

Ⓐ They have millions of followers.

Ⓑ They are already well-known celebrities.

Ⓒ They seem genuine and relatable.

Ⓓ They show us a life we can only dream about.

Part B

Select the sentence that supports the answer in Part A.

Ⓐ "They drive expensive cars, take incredible trips, and always have the newest things." (paragraph 1)

Ⓑ "These influencers are somewhat invisible to adults." (paragraph 3)

Ⓒ "They can communicate directly with their followers online and through special in-person events." (paragraph 4)

Ⓓ "Popular influencers make lots of money from their connections with followers." (paragraph 6)

2. What was the author's purpose for writing the section titled "Still Killing It?"?

Ⓐ to persuade readers to become social media influencers

Ⓑ to explain her personal feelings about social media influencers

Ⓒ to inform readers that being a social media influencer is harder than it appears

Ⓓ to entertain readers with stories about what it's like to be a social media influencer

Ed

Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **INFER** Reread paragraph 5. Why does the author include this paragraph in the article?

2. **DRAW CONCLUSIONS** Reread the **Quoted Words** in paragraph 7 from the parting message of a former influencer. What is her view of social media, and what does this tell you about what an influencer's life may be like?

3. **CITE EVIDENCE** What does the author mean when she says that the lines between reality and advertising tend to blur? Cite evidence from the text in your answer.

4. **ANALYZE** Based on what you've read, do you think the influencer world will fade in popularity or remain popular? Explain your view.

5. **EVALUATE** Review the Author's Purpose chart on page 21. Then review the words the author uses in paragraph 6 to describe how influencers operate. How does this wording help you understand the author's purpose in writing the article?

6. **SYNTHESIZE** Think about what you learned about in this article. How did it change your thinking about social media influencers? Record your ideas in a three-column chart like the one below.

WHAT I THOUGHT BEFORE READING	WHAT I LEARNED	HOW MY THINKING CHANGED

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Good or Bad Influence?

Because the world of influencers is so popular, some believe its role in daily life is too large. Write a one-paragraph argument expressing your opinion.

- Consider the impact of influencers on you and others your age. Think of any positive or negative effects.
- Support your position with reasons, including some from your own experiences.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- **abnormal**
- **feature**
- **focus**
- **perceive**
- **task**

Media

Make Memes

Construct memes about the influencer world. A **meme** is an idea that can take form as an image, video, or other text on social media.

- Generate ideas with a partner or the whole class. What aspects of influencer culture strike you as funny, quirky, or even annoying?
- Write the text for your meme. Find a picture that works with your text. Use digital tools to combine them.
- Memes change as they spread from person to person and inspire fresh ideas. Create slight variations of one meme by sharing and altering it.

Social & Emotional Learning

Informal Debate

Is the world of influencers fading or as strong as ever? Take a position to answer this question. Do brief research, then form opposing debate teams. Anticipate the possible claims, reasons, and evidence of the opposition to be ready to counter them. When it's your turn, be sure to speak clearly and use gestures to emphasize your points.

Expand Your Vocabulary

PRACTICE AND APPLY

Answer the questions to show your understanding of the vocabulary words.

1. Why is it useful to **collaborate** to complete a project?
2. What kind of skills are **relevant** for a pet-sitting job?
3. When have you felt **skepticism** about something you saw or heard on TV?

Vocabulary Strategy

↳ Reference Resources

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Interactive Vocabulary Lesson: Using Reference Sources

A **dictionary** is a valuable resource for checking definitions and expanding your vocabulary. Searching and browsing methods differ for print and digital dictionaries, but users can find the same basic information about each entry word.

- pronunciation
- one or more definitions
- part of speech
- etymology (word origin or history)

a•nal•y•sis (ə-năl′ ĭ-sĭs) *n.* **1.** The separation of an intellectual or material whole into its constituent parts for individual study. **2.** *Chemistry* The separation of a substance into its constituent elements to determine their nature. **3.** *Mathematics* A branch of mathematics principally involving differential and integral calculus, sequences, and series and concerned with limits and convergence. [Medieval Latin, from Greek *analusis,* a dissolving, from *analūein,* to undo]

PRACTICE AND APPLY

Review paragraph 7 of "Not Everything It Seems" and find the quote in which a former influencer uses the words *illusion, contrived,* and *validation*. Look up the words in a print or digital dictionary. Note word meanings, parts of speech, and word origins. Then, in your own words, explain what the quote means.

Watch Your Language!

Correlative Conjunctions

Writers rely on single-word conjunctions including *as, and, but,* and *if* to link ideas. **Correlative conjunctions** are pairs of words that connect words, phrases, and clauses.

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Interactive Grammar Lesson: Using Conjunctions and Interjections

Here are some commonly used correlative conjunctions:

either / or	**neither / nor**	**both / and**
no sooner / than	**whether / or**	

The two parts of a correlative conjunction need to connect similar parts of speech, phrases, or clauses. A noun must connect to a noun, a prepositional phrase must connect to a prepositional phrase, and so on. This helps to maintain a **parallel structure**.

In the example below, two verbs are connected by the correlative conjunction *either . . . or.*

You can either believe or question what you see in social media photos.

Be sure to maintain pronoun-antecedent agreement when using correlative conjunctions, as shown in these examples.

Incorrect: **Neither Kenzo nor his friends understands how he was fooled.**

Correct: **Neither Kenzo nor his friends understand how he was fooled.**

In the correct sentence, the verb *understand* agrees with the subject nearer to it—the word *friends.*

PRACTICE AND APPLY

Work with a partner to write sentences using correlative conjunctions. Your sentences can be about a social media influencer you follow, a funny video or photograph, or another topic. When you have finished, share your sentences with another pair and review whether the sentences maintain pronoun-antecedent and subject-verb agreement. Apply what you have learned when you proofread your writing.

Two Legs or One?

Folktale retold by **Josepha Sherman**

ESSENTIAL QUESTION:
What can blur the lines between what's real and what's not?

Engage Your Brain

Choose one or more of these activities to start connecting with the folktale you're about to read.

Trickster Tales

Cultures worldwide have told trickster tales featuring a sharp-witted main character. Fables and fairy tales also include tricksters. Recall whatever you know for a Think-Pair-Share activity. Take notes as you and a partner discuss trickster tales. Consider the following:

- Who are some well-known tricksters? What are their traits?
- What plot events do trickster tales often include?
- How do other characters manage to trick the trickster?

What's the Question?

Think about the title "Two Legs or One?" What situation might lead someone to ask this question? Write a few possibilities on the lines below.

Trick or Treat

What motivates someone to trick or fool someone else? With a partner, discuss why some people like to play tricks. Then, discuss your answers with the rest of the class.

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Analyze Folktales

Folktales are stories passed along by word of mouth from generation to generation. "Two Legs or One?" is a folktale that was shared as an oral tradition for a long time before it was written down. Folktales vary among cultures, but many teach life lessons. As you read, think about this folktale's message about values and behavior.

In some folktales, the main character is a **trickster**—a character who goes against acceptable behavior and attempts to fool another character, often for selfish reasons. Tricksters may succeed or fail, depending on whether their trickery is discovered.

Focus on Genre

↳ Folktales

- are usually set in the past and are based on an oral tradition
- often show the importance of a cultural value or behavior
- often focus on a problem that needs to be solved
- may feature supernatural characters or events
- sometimes feature a trickster

Analyze Humor

Like many folktales, "Two Legs or One?" features humor. Writers use **humor** to amuse readers. Readers and listeners of tales **infer**, or make guesses about what is humorous about a character's actions by connecting the actions to their own experiences. Humor may come from plot events, characters' words, or the language a writer uses to tell a story. These are some elements writers include to add humor to a story:

- surprising characters or events
- **exaggeration**, or extreme overstatements
- **irony**, a contrast in which reality is the opposite of what it seems to be

Humor can influence the mood and tone of a story. **Mood** is the feeling or atmosphere that a writer creates through descriptive words, imagery, and figurative language. **Tone** is how writers and tellers of tales express their attitude toward their subject.

As you read "Two Legs or One?" look for techniques the writer uses to create humor. Then, think about how those techniques influence the mood and tone of the story.

Annotation in Action

In the model, you can see one reader's note about a section of "Two Legs or One?" As you read the selection, note clues about characteristics of folktales.

One day, a hungry man named Goha was walking in the marketplace, his mind on the dinner to come, when he chanced to pass a butcher's shop.

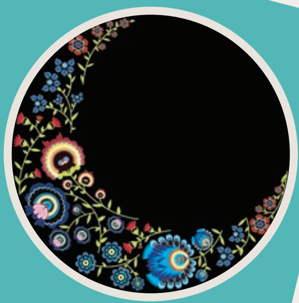
The opening is like "Once upon a time."

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

scurry ☐
procession ☐
dignified ☐
upright ☐

Turn to a partner and talk about the vocabulary words you already know. Then, use as many of the words as possible to write a prediction about the folktale you're about to read. As you read "Two Legs or One?" use the definitions in the side column to learn the vocabulary words you don't already know.



Background

Josepha Sherman (1946–2012) wrote fantasy and science fiction tales as well as many biographies. Partly inspired by *The Lord of the Rings* author J.R.R. Tolkien (who had a great love of folklore), Sherman studied folklore from cultures around the world, and she published several collections of her retellings of folktales. In "Two Legs or One?," Sherman shares one of the many Middle Eastern folktales that feature a character named Goha.

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Two Legs or One?

Folktale retold by **Josepha Sherman**

A couple has a meaty disagreement.

1 One day, a hungry man named Goha was walking in the marketplace, his mind on the dinner to come, when he chanced to pass a butcher's shop. There, hanging right in front of Goha's eyes, were two nice, meaty calf legs, every bit as tasty-looking to him as a good leg of lamb might be. He grew more hungry with every moment of looking, and at last bought them and **scurried** home.

2 "Wife, come, cook these as quickly as you can, and I'll go back to the market and buy some rice to go with them."

3 The calf legs cooked quickly indeed, and when Goha's wife took the lid off the pot, she saw that they were done wonderfully well—so wonderfully well that the smell of them was sweeter to her than any rose.

4 "I'd better taste one," she told herself. "Just to be sure they're done, of course. Just a taste."

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

scurry
(skûr´ē) *v.* To *scurry* means to hurry along with light footsteps.

ANALYZE HUMOR

Annotate: Mark the example of exaggeration that appears in paragraph 3.

Predict: What do you think will happen next? Explain.

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ANALYZE FOLKTALES

Annotate: Mark the detail in paragraph 5 that presents a problem to be solved.

Connect: Put yourself in the wife's situation. How would you solve the problem?

5 Ah, but the meat was tender and perfectly cooked. She took a second taste, a third. And suddenly there was nothing more to taste. She had eaten the entire calf's leg! The wife worried, "I can't tell Goha how greedy I was! But what *am* I to tell him?"

6 Just then Goha returned. "I have the rice here, wife. Come, bring the calf's legs, and let us eat!"

7 To his surprise, the dish his wife brought from the kitchen held one leg, and one leg alone. "Where is the second leg?" Goha asked.

8 "What second leg?" his wife replied. "Here is the only one!"

9 "There were two legs!"

10 "There is only one!"

11 "There were two!"

12 "One!"

13 "Two!"

14 "One!"

15 So there they were, arguing so loudly it frightened the pigeons off the roof. "I will prove to you that there were two legs!" Goha shrieked. "I'll win this argument even if it means my very life!"

16 "There was one leg!" his wife shrieked back. "One leg!"

17 "There were two!" Goha shouted. But in the next moment, he clutched at his chest, gasping, "My heart, oh, my heart . . ."

18 With that, Goha fell to the floor and pretended to be dead. His wife at first thought this must surely be another of her husband's tricks. But when he remained so very still, she burst into tears and called the undertaker. Goha was carried from his house with great care. The funeral **procession** wound its slow, **dignified** way through the marketplace on its way to the cemetery, and everyone came running to see if the great and tricky Goha was, indeed, finally dead.

19 At last the procession passed the butcher shop. The butcher came out to see who had died, but by now such a crowd had gathered that he could see nothing.

20 "Who has died?" he asked loudly.

21 "Goha," came the answer from several mouths.

22 "Goha!" the butcher exclaimed. "But how can he be dead? He only just bought a pair of calf legs from me!"

23 On hearing this, Goha sat bolt **upright**. "You see?" he cried to his wife in triumph. "There *were* two legs. I win our argument!"

procession
(prə-sĕsh´ən) *n.* In a *procession*, people or things move along in an orderly and serious way.

dignified
(dĭg´nə-fīd´) *adj.* Someone or something that is *dignified* has or shows honor and respect.

upright
(ŭp´rīt´) *adv.* Someone or something that sits or stands *upright* is in a strictly vertical position.

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TURN AND TALK

With a partner, identify and discuss the folktale's humorous moments.

ESSENTIAL QUESTION:

What can blur the lines between what's real and what's not?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Read the excerpt from paragraph 3.

> . . . when Goha's wife took the lid off the pot, she saw that they were done wonderfully well . . .

Why does the author mention that the calf legs were done wonderfully well?

- Ⓐ to introduce the problem that will shape the rest of the tale
- Ⓑ to reveal that Goha appreciates his wife's good cooking
- Ⓒ to explain why Goha needs to return to the marketplace
- Ⓓ to show that this story could not happen in real life

2. Select **two** pieces of evidence from paragraph 18 that support the idea that Goha has a habit of fooling people.

- Ⓐ "With that, Goha fell to the floor and pretended to be dead."
- Ⓑ "His wife at first thought this must surely be another of her husband's tricks."
- Ⓒ "Goha was carried from his house with great care."
- Ⓓ "Everyone came running to see if the great and tricky Goha was, indeed, finally dead."
- Ⓔ "But when he remained so very still, she burst into tears and called the undertaker."

Ed Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

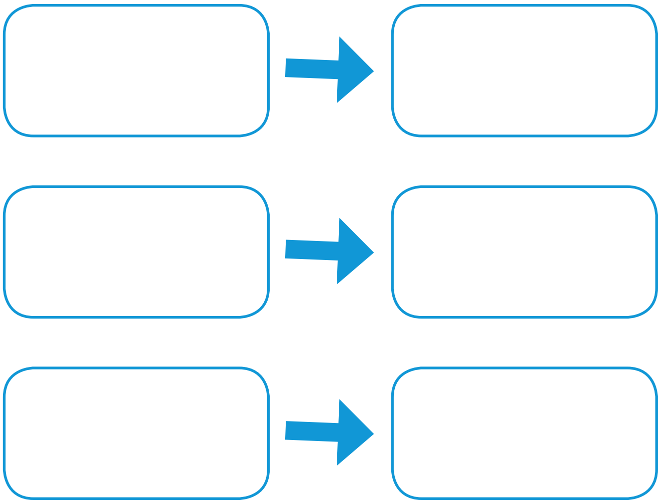
1. **ANALYZE** How does this folktale's setting help shape plot events?

2. **ANALYZE** In paragraph 5, what moment of discovery causes Goha's wife to lie to Goha about the calf's legs? Explain.

3. **ANALYZE** Reread the couple's argument in paragraphs 8–14. What impact does the author's repetition of certain words and phrases have on tone?

4. **DRAW CONCLUSIONS** How do the characters' traits shape the plot of this story? Fill out this cause-and-effect organizer to help illustrate your answer.

CAUSE AND EFFECT



5. **EVALUATE** Identify two life lessons suggested by this folktale. Which is the main lesson, and which is secondary? Explain your answer.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Critique the Twists

Write a short critique or review of the folktale.

1. Review the story to trace the individual actions of Goha and his wife. Think about their motivations—the reasons they act as they do.
2. Think about each twist in the story. How do they affect the characters and the plot?
3. Write about your reactions. Call out any features (for example, twists, dialogue, or humor) that help make this a good story.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

abnormal
feature
focus
perceive
task

Speaking & Listening

Retell the Tale

With a partner, review "Two Legs or One?" or another trickster tale. Then, prepare an oral retelling of the tale for the class, taking turns as director and reteller.

- As the director, listen carefully to your partner's retelling. Give constructive feedback and helpful tips for improvement.
- As the reteller, listen to your director to help you convey the humorous or dramatic moments of the tale. Try out different ways of speaking and gesturing.

Research

Trickster Tales

Do brief research to gather information about two or more trickster tales. Devise a chart to compare each tale's characteristics.

- Detail the central characters (usually the tricksters) and the tricks.
- Note these characters' traits and what they add to tale.
- Learn the origin of each tale. See what you can discover about the cultural values the tales reveal.
- What is each tale's purpose: to entertain, to teach, or both? Include your opinion.

Expand Your Vocabulary

PRACTICE AND APPLY

Answer each question, using the boldface vocabulary word in a complete sentence.

1. What kind of situation might cause you to **scurry?**
2. When have you seen or taken part in a **procession?** What was its purpose?
3. How are you expected to react to a **dignified** person or event?
4. When might you need to remain **upright** for a long time?

Vocabulary Strategy

Glossary

A **glossary** is a list of specialized terms and their definitions. When a printed book contains a glossary, words are listed in the back of the book in alphabetical order. A digital, or electronic, glossary allows readers to click on a word in the text to see its definition and hear its pronunciation.

Interactive Vocabulary Lesson: Using Reference Sources

Notice the parts of this glossary entry for the word *procession*.

pronunciation

entry word

part of speech

procession (prə-sĕsh´ən) *n.* In a procession, people or things move along in an orderly and often serious way.

definition

PRACTICE AND APPLY

Use the Resources table of contents and the glossaries at the back of this book to answer the following questions.

1. In which glossary would you expect to find a listing for the vocabulary words that are highlighted in each selection?
2. Use the Glossary of Academic Vocabulary to look up the words *feature* and *perceive*. What part of speech is given for each word? What is the glossary definition of *feature*?

Watch Your Language!

Commas

Commas show readers which words and phrases go together and indicate which part of a sentence is most important. In "Two Legs or One?" commas are used for several reasons, including these:

- to set off introductory words or phrases:

  Wife, come, cook these as quickly as you can. . . .

  On hearing this, Goha sat bolt upright.

- to set off nonessential words, phrases, and clauses:

  Just to be sure they're done, of course. Just a taste.

- to separate dependent clauses from independent clauses:

  One day, a hungry man named Goha was walking in the marketplace, his mind on the dinner to come, when he chanced to pass a butcher's shop.

- to separate two independent clauses joined by the coordinating conjunctions *and, but, or, for, nor, so,* or *yet*:

  The butcher came out to see who had died, but by now such a crowd had gathered that he could see nothing.

Interactive Grammar Lesson: More Uses of the Comma

Let's eat Grandma.

Let's eat, Grandma.

Commas save lives.

PRACTICE AND APPLY

Write your own sentences with commas, using the above examples as models. Your sentences can be about an experience that you or someone you know had with a "trickster" or about another topic related to folktales or humor writing.

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Collaborate & Compare

ESSENTIAL QUESTION:
What can blur the lines between what's real and what's not?

Compare Moods

You are about to read two poems about dreams versus reality. As you read, notice the elements that shape each poem's mood or feeling. Then, think about how the poems' moods are similar.

A

The Song of Wandering Aengus

Poem by **W. B. Yeats**
pages 46–48

B

Eldorado

Poem by **Edgar Allan Poe**
pages 50–51

After you read both selections, you will collaborate with a small group on an in-depth analysis of mood.

You will:

- Determine the Most Important Details
- Create Mood Word Webs
- Present to the Class
- Discuss Presentations

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The Song of Wandering Aengus

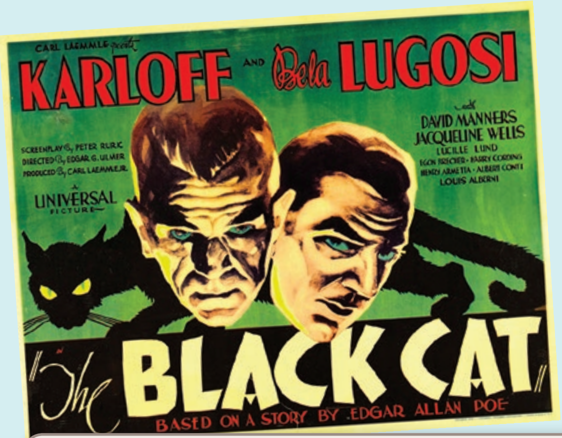
Poem by **W. B. Yeats**

Eldorado

Poem by **Edgar Allan Poe**

Engage Your Brain

Choose one or both activities to start connecting with the poems you're about to read.


CARL LAEMMLE presents
KARLOFF AND Bela LUGOSI
with
DAVID MANNERS
JACQUELINE WELLS
LUCILLE LUND
EGON BRECHER · HARRY CORDING
HENRY ARMETTA · ALBERT CONTI
LOUIS ALBERNI
SCREENPLAY BY PETER RURIC
DIRECTED BY EDGAR G. ULMER
PRODUCED BY CARL LAEMMLE JR.
UNIVERSAL PICTURE
The BLACK CAT
BASED ON A STORY BY EDGAR ALLAN POE

Pop-Culture Connection

Author Edgar Allan Poe's spine-tingling tales have inspired many adaptations, including movies. With a partner, discuss the creepy elements you spot in this movie poster.

Haunted by Visions

Recall a time you spotted something strange that seemed to disappear before you could figure out what it was. Or recall a dream that left you wondering if such sights could really exist. Describe your experience.

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Analyze Rhyme

Rhyme is the repetition of sounds at the ends of words. Words rhyme when their accented vowels and the letters that follow them create identical or similar sounds.

dreary / weary   more / roar   chair / stare

Poets use rhyme for a number of purposes:

- to create a musical quality and to emphasize sounds that suggest particular feelings, such as surprise or sadness
- to create rhythms, or patterns of stressed and unstressed syllables

Focus on Genre

Poetry

- includes imagery that appeals to the senses
- includes sound devices such as rhyme, alliteration, assonance, consonance, and repetition
- creates a mood
- expresses a theme, or a message about life

Analyze Rhyme Scheme and Mood

A **rhyme scheme** is a pattern of end rhymes in a poem. A rhyme scheme is noted by assigning a letter of the alphabet, starting with *a*, to each end rhyme, as in the example from the first stanza of "Eldorado."

RHYME SCHEME

Gaily bedight, a
A gallant knight, a
In sunshine and in shadow, b
Had journeyed long, c
Singing a song, c
In search of Eldorado. b

As you read "The Song of Wandering Aengus" and "Eldorado," think about how each poet's use of rhyme and rhyme scheme contributes to the poem's **mood**—the feeling the poem creates for the reader. Some words that might describe the mood of a poem are *cheerful, regretful, mysterious*, or *humorous*.

Analyze Sound Devices and Mood

Poets use rhyme and other **sound devices** to convey a poem's meaning and mood.

SOUND DEVICE	DEFINITION	EXAMPLE
alliteration	repetition of beginning consonant sounds in words	**And when white moths …**
assonance	repetition of vowel sounds in non-rhyming words	**Though I am old …**
consonance	repetition of consonant sounds within and at ends of words	**When I had laid …**
repetition	restating the same words or phrases, or the same grammatical constructions	**apple blossom, apples of the moon, apples of the sun**

Annotation in Action

In the model, you can see one reader's note about "The Song of Wandering Aengus." As you read the poems, note each poet's use of rhyme and sound devices.

Though I am old with wandering
Through hollow lands and hilly lands,
I will find out where she has gone,
And kiss her lips and take her hands;

The rhymes, the sound devices, and the rhythm remind me of a simple song.

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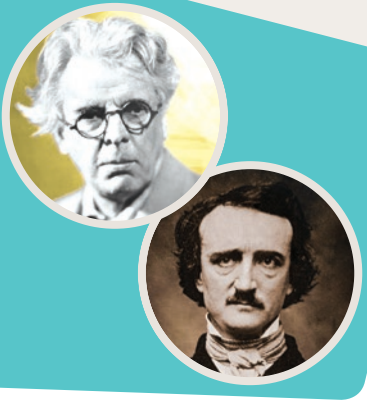


Background

W. B. Yeats (1865–1939) was an Irish poet, a playwright, and a notable literary figure of the 20th century. "The Song of Wandering Aengus" is one of his best known works.

Edgar Allan Poe (1809–1849) is a major figure in American writing, admired for his poetry and short stories. "Eldorado" explores some themes in his work, such as love and loss.

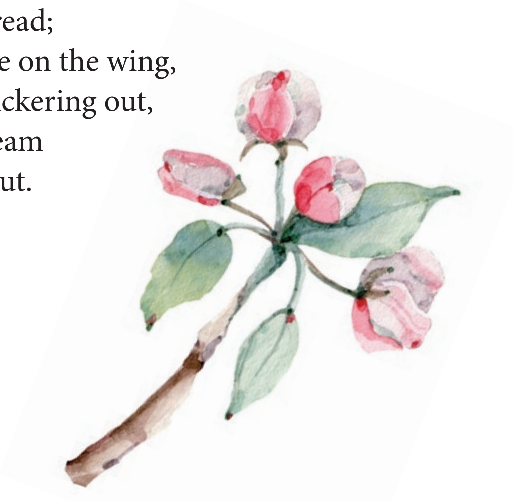
The Song of Wandering Aengus

Poem by **W. B. Yeats**

A vision sets a lifelong journey in motion.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

I went out to the hazel wood,
Because a fire was in my head,
And cut and peeled a hazel wand,
And hooked a berry to a thread;
And when white moths were on the wing,
And moth-like stars were flickering out,
I dropped the berry in a stream
And caught a little silver trout.



NOTICE & NOTE

AGAIN AND AGAIN

When you notice certain words being repeated in a portion of a poem, you've found an **Again and Again** signpost.

Notice & Note: Mark the word that is repeated at the beginning of lines 3–6.

Analyze: Why might the poet use this word repeatedly?

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When I had laid it on the floor
I went to blow the fire aflame,
But something rustled on the floor,
And someone called me by my name:
It had become a glimmering girl
With apple blossom in her hair
Who called me by my name and ran
And faded through the brightening air.

Don't forget to **Notice & Note** as you read the text.

ANALYZE RHYME SCHEME/ ANALYZE SOUND DEVICES AND MOOD

Annotate: Reread lines 9–16 aloud. Mark examples of end rhymes and alliteration.

Interpret: How do these sound devices help convey the poet's meaning?

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Though I am old with wandering
Through hollow lands and hilly lands,
I will find out where she has gone,
And kiss her lips and take her hands;
And walk among long dappled[1] grass,
And pluck till time and times are done,
The silver apples of the moon,
The golden apples of the sun.

---

[1] **dappled:** marked with many spotted colors or light.

TURN AND TALK

What image from the poem is most vivid to you? Discuss with a partner.

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ESSENTIAL QUESTION:

What can blur the lines between what's real and what's not?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions about "The Song of Wandering Aengus" before moving on to the next selection.

1. What sound device does the poet use when repeating the *w* sound in line 5 of the poem?

Ⓐ rhyme
Ⓑ alliteration
Ⓒ assonance
Ⓓ consonance

2. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What **two** words best describe the mood of the last stanza?

Ⓐ melancholy
Ⓑ hopeful
Ⓒ depressed
Ⓓ excited
Ⓔ determined

Part B

Which statement best expresses the thoughts of the narrator and supports the answers to Part A?

Ⓐ The narrator is old and tired.
Ⓑ The narrator has traveled through difficult lands.
Ⓒ The narrator is confident he will reach his goal.
Ⓓ The narrator has seen the girl he seeks in the hills.

Ed
Test-Taking Strategies

B

Eldorado

Poem by **Edgar Allan Poe**

The quest for the city of gold leads into eerie territory.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

ANALYZE RHYME SCHEME AND MOOD

Annotate: Reread lines 7–18 aloud. Mark examples of rhyme and lines that indicate the passage of time.

Interpret: What effect do these lines—and the rhyme within these lines—have on the mood of the poem?

Gaily bedight,
A gallant knight,
In sunshine and in shadow,
Had journeyed long,
Singing a song,
In search of Eldorado.

But he grew old—
This knight so bold—
And o'er his heart a shadow
Fell as he found
No spot of ground
That looked like Eldorado.

And, as his strength
Failed him at length,
He met a pilgrim shadow—
"Shadow," said he,
"Where can it be—
This land of Eldorado?"

"Over the Mountains
Of the Moon,
Down the Valley of the Shadow,
Ride, boldly ride,"
The shade replied—
"If you seek for Eldorado!"

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TURN AND TALK

What might the "pilgrim shadow" really be? Discuss your thoughts with a partner.

ESSENTIAL QUESTION:

What can blur the lines between what's real and what's not?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What is the knight's goal?

Ⓐ to travel the world
Ⓑ to please his love
Ⓒ to find Eldorado
Ⓓ to become famous

Part B

Which sound device in the poem best supports the answer to Part A?

Ⓐ repetition of the last line of each stanza
Ⓑ assonance in many lines of the poem
Ⓒ consonance in many lines of the poem
Ⓓ alliteration in several lines of the poem

2. What **two** ideas do "The Song of Wandering Aengus" and "Eldorado" share?

Ⓐ Both reveal a sense of loss and longing.
Ⓑ Both center on a heroic quest for riches.
Ⓒ Both have speakers who were bold in youth.
Ⓓ Both use repetition in the last line of each stanza.
Ⓔ Both have characters who grow old during their search.

Ed Test-Taking Strategies

Analyze the Texts

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the texts. Your annotations can help you answer these questions.

1. **ANALYZE** How does the author's use of rhyme impact meaning in the first stanza of "The Song of Wandering Aengus"?

2. **SUMMARIZE** What are the primary actions in the three stanzas of "The Song of Wandering Aengus"?

3. **EVALUATE** Analyze the structure of "The Song of Wandering Aengus." What does each stanza contribute to the poem's mood? Use the chart to fill in your response.

	WHAT IS THE MOOD?	WHAT DETAILS CONTRIBUTE TO THE MOOD?
Stanza 1		
Stanza 2		
Stanza 3		

4. **INTERPRET** What are the purposes of the dashes at the end of lines 7, 8, 15, 17, and 23 in "Eldorado"? What effect does the poet's use of the dashes have on the poem?

5. **CRITIQUE** Think about the words repeated at the end of each stanza of "Eldorado." How do they connect to the changing mood of the poem?

6. **ANALYZE** Why do you think the poet uses the word *shadow* **Again and Again** in each of the four stanzas of "Eldorado"? How does the meaning of the word change from the first stanza to the last?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

abnormal	perceive
feature	task
focus	

Writing

A Mystery Poem

Write a poem about a mysterious event and its effects. As you plan ideas for the poem, consider the following questions:

1. Who will be the speaker of your poem? Will the speaker be part of the mystery or only an observer?
2. What elements will weave mystery into your poem? How will you convey the mood or feeling?
3. Will your poem include rhyme and rhythm, or will it have no set sound pattern?

Media

Illustrate Sketchy Moments

Review either "The Song of Wandering Aengus" or "Eldorado" and choose a moment in which something strikingly strange occurs. Sketch the moment, based on descriptions from the poem. Use a line or two from the poem to caption the illustration.

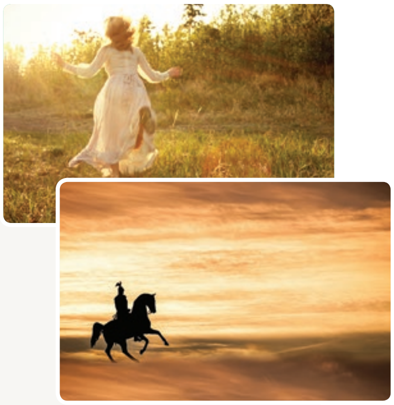
Speaking & Listening

Perform a Choral Reading

In pairs, or with a small group, prepare to read "The Song of Wandering Aengus" or "Eldorado" aloud.

- Review your chosen poem to get a sense of what you want to emphasize.
- Assign lines or stanzas to different readers.
- Keep in mind how each poem's mood or overall feeling changes as the poem progresses.
- Make sure the vocal expressions reflect your analysis of the poem.

Compare Moods



Both "The Song of Wandering Aengus" and "Eldorado" describe a quest, or a journey in which someone searches for something desired. Although the poems share this idea, each poem creates a distinctly different mood.

In a small group, fill the chart with details from both poems.

	THE SONG OF WANDERING AENGUS	ELDORADO
Setting/Events		
Speaker		
Diction		
Sound devices		

Analyze the Texts

Discuss these questions in your group.

1. **COMPARE** What words and phrases do the poets use to describe the quest in each poem? What does each quest symbolize?

2. **INTERPRET** In both poems, the speaker notes that the person on the quest has grown old. How does age relate to each quest? How does it affect the mood of each poem?

3. **EVALUATE** Both poems use several sound devices to develop mood. Which poem do you think does this more effectively? Why?

4. **CRITIQUE** In "The Song of Wandering Aengus," Yeats uses the image of apples to develop mood. In "Eldorado," Poe uses shadow. How do these images help develop mood in each poem?

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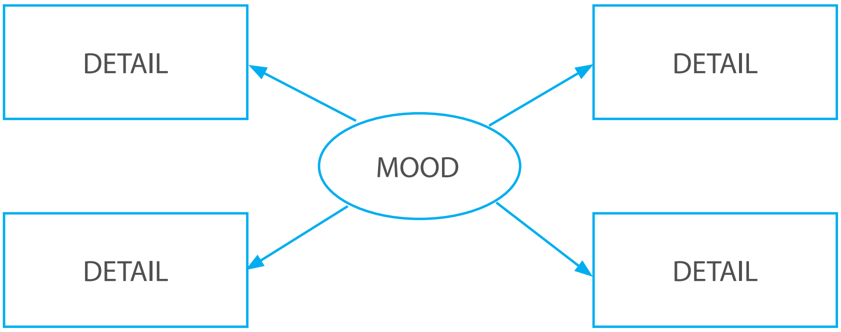
Collaborate and Present

Now, your group can continue exploring the ideas in these texts by identifying and comparing the mood of the poems. Follow these steps:

1. **DETERMINE THE MOST IMPORTANT DETAILS** Review the most important details about each poem. Identify points your group agrees on and resolve disagreements through collaborative discussion. Try to reach a consensus about the mood of each poem based on text evidence.

2. **CREATE MOOD WORD WEBS** Prepare a word web like the one below for each poem. In the center of each web, write a key word or phrase that describes the poem's basic mood. Then, add quotations from the poem or descriptive phrases that provide evidence about the poem's mood.



3. **PRESENT TO THE CLASS** As a group, prepare a presentation about the mood of each poem, using your word webs as visuals. For each poem, write a complete sentence stating your central idea about the poem's mood. Then, use your details to support your central idea, taking care that you cite specific evidence from both poems. Share your presentation with the class.

4. **DISCUSS PRESENTATIONS** When all the groups have made presentations, discuss how your ideas are similar and different. Listen actively to other groups and ask them to clarify any points you don't understand.

Collaborate & Compare

ESSENTIAL QUESTION:
What can blur the lines between what's real and what's not?

Compare Versions

As you read excerpts from the screenplay and the graphic novel, notice how the opening of the story is handled in each version. Consider differences in point of view and in how the narrator affects each version of the story.

A

from
Monster

Screenplay by **Walter Dean Myers**
pages 60–68

B

from
Monster: A Graphic Novel

Graphic Novel by **Walter Dean Myers,** adapted by **Guy A. Sims**
pages 69–77

After you have read both texts, you'll compare versions and share a critique.

- Gather Information
- Choose a Version
- Acknowledge Flaws
- Share Your Critique

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from Monster

Screenplay by **Walter Dean Myers**

from Monster: A Graphic Novel

Graphic Novel by **Walter Dean Myers**
adapted by **Guy A. Sims**
illustrated by **Dawud Anyabwile**

Engage Your Brain

Choose one or both activities to start connecting with the screenplay and graphic novel you're about to read.

Juvenile Justice

The legal definition of a juvenile, or minor, varies from state to state, but in most states, kids 17 or younger are considered juveniles. Should juvenile criminals be treated as adults? Write your take on the issue.

Familiarity Rating

Use this scale to rate your awareness of the juvenile court system and its issues.

Not much **1 2 3 4 5** **Quite a lot**

Briefly jot down what you're curious about in the legal system for teenagers.

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Analyze Narrator

A **narrator** tells the story and shapes the point of view for the reader. The three types of point of view are shown below.

FIRST PERSON	THIRD-PERSON LIMITED	THIRD-PERSON OMNISCIENT
• narrator is a story character • narrator reveals only what he or she knows and experiences • narrator makes the story feel personal	• narrator is not a story character • narrator reveals the experiences, thoughts, and feelings of one character	• narrator is not a story character • narrator reveals the thoughts, feelings, and experiences of all characters • narrator may give extra insight into the story or characters
• Uses first-person pronouns (*I, me, my*)	• Uses third-person pronouns (*he, she, they*)	

If the point of view shifts, readers should pay close attention. Readers also should consider whether the narrator's point of view is credible, or believable. An **unreliable narrator** is one whose viewpoint is not credible. As you read the screenplay of *Monster*, think about how the narrator's point of view and how it changes.

Focus on Genre

Screenplay

- written in script form for film or television, sometimes adapted from an existing work of literature
- includes dialogue, stage directions, and technical instructions for filming

Analyze Graphic Novels

Like other narratives, **graphic novels** include characters, plot, setting, theme, and point of view. They tell an entire story through images and captions. Graphic novel features include

- **image panels**: illustrations set in a border or "frame"
- **captions**: boxes of text that narrate the story
- **speech balloons**: balloon-shaped graphics that show dialogue
- **thought bubbles:** cloud-shaped graphics that show characters' thoughts

To analyze the graphic novel version of *Monster*, think about how the images and words work together to tell a story.

Focus on Genre

Graphic Novel

- includes both text and images to tell a full-length real or fictional story in sequence
- includes illustrated panels, frames, speech balloons, and other comic-strip elements

Annotation in Action

Here are one reader's notes on the first paragraph of the screenplay for *Monster*. As you read the selection, highlight details that reveal the narrator's point of view and how it influences the story.

They say you get used to being in jail, but I don't see how. Every morning I wake up and I am surprised to be here. If your life outside was real, then everything in here is just the opposite.

Narrator uses first-person pronouns and includes personal feelings about jail

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

detention ☐
voice-over ☐
acknowledge ☐
suppress ☐

Turn to a partner and talk about the vocabulary words you already know. Then, discuss a criminal case or trial you've heard about or seen in a movie, using as many of the vocabulary words as you can.

As you read *Monster*, use the definitions in the side column to learn the vocabulary words you don't already know.

ADAPTATION OF THE NEW YORK TIMES BESTSELLING NOVEL
A GRAPHIC NOVEL

Background

Walter Dean Myers (1937–2014) published *Monster* in 1999. Told through journal entries and a screenplay, the novel became a National Book Award Finalist and a Coretta Scott King Award Honor Book.

Guy A. Sims and his brother, artist and illustrator **Dawud Anyabwile** collaborated to adapt Myers's novel into the *Monster* graphic novel. Their comic-book series, *Brotherman*, is archived at the Smithsonian's National Museum of African American History and Culture in Washington, D.C.

from

Monster

Screenplay by **Walter Dean Myers**

When Steve Harmon finds himself in jail, he turns his life into a running screenplay.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 They say you get used to being in jail, but I don't see how. Every morning I wake up and I am surprised to be here. If your life outside was real, then everything in here is just the opposite. We sleep with strangers, wake up with strangers, and go to the bathroom in front of strangers. They're strangers but they still find reasons to hurt each other.

ANALYZE NARRATOR

Annotate: Mark words and phrases in the first paragraph that help you identify the narrator's point of view.

Analyze: What is the narrator's point of view? How does this point of view influence how you feel about the main character as you start the story?

2 Sometimes I feel like I have walked into the middle of a movie. It is a strange movie with no plot and

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Don't forget to **Notice & Note** as you read the text.

no beginning. The movie is in black and white, and grainy. Sometimes the camera moves in so close that you can't tell what is going on and you just listen to the sounds and guess.
I have seen movies of prisons but never one like this. This is not a movie about bars and locked doors. It is about being alone when you are not really alone and about being scared all the time.

3 I think to get used to this I will have to give up what I think is real and take up something else.
I wish I could make sense of it.

4 Maybe I could make my own movie. I could write it out and play it in my head. I could block out the scenes like we did in school. The film will be the story of my life.
No, not my life, but of this experience. I'll write it down in the notebook they let me keep. I'll call it what the lady who is the prosecutor called me.

MONSTER

ANALYZE NARRATOR

Annotate: In paragraphs 3–4, mark words and phrases that reflect the narrator's feelings.

Infer: The narrator says the prosecutor called him a "monster." Does he explain how he feels about this? What can you infer about his reliability as a narrator based on how he shares this detail?

detention
(dĭ-tĕn´shən) *n.* If someone is held in custody before his or her trial, that person is in *detention*.

voice-over
(vois´ō´vər) *n.* In a movie or television show, a *voice-over* is narration that is spoken by an unseen narrator or character.

Monday, July 6th

5 FADE IN: INTERIOR: Early morning in CELL BLOCK D, MANHATTAN DETENTION CENTER. Camera goes slowly down grim, gray corridor. There are sounds of inmates yelling from cell to cell; much of it is obscene. Most of the voices are clearly Black or Hispanic. Camera stops and slowly turns toward a cell.

6 INTERIOR: CELL. Sixteen-year-old STEVE HARMON is sitting on the edge of a metal cot, head in hands. He is thin, brown skinned. On the cot next to him are the suit and tie he is to wear to court for the start of his trial.

7 CUT TO: ERNIE, another prisoner, sitting on john, pants down.

8 CUT TO: SUNSET, another prisoner, pulling on T-shirt.

9 CUT TO: STEVE pulling blanket over his head as screen goes dark.

VOICE-OVER (VO)

10 Ain't no use putting the blanket over your head, man. You can't cut this out; this is reality. This is the real deal.

11 VO continues with anonymous PRISONER explaining how the Detention Center is the real thing. As he does, words appear on the screen, just like the opening credits of the movie *Star Wars*, rolling from the bottom of the screen and shrinking until they are a blur on the top of the screen before rolling off into space.

Monster!

The Story of My Miserable Life

Starring
Steve Harmon

Produced by
Steve Harmon

Directed by
Steve Harmon

(Credits continue to roll.)

The incredible story of how one guy's life was turned around by a few events and how he might spend the rest of his life behind bars. Told as it actually happened!

NOTICE & NOTE

AGAIN AND AGAIN

When you notice certain words being repeated in a portion of the story, you've found an **Again and Again** signpost.

Notice & Note: Mark the word at the top of the page.

Infer: Why might the narrator use this word repeatedly?

Written and directed by Steve Harmon

Featuring . . .

Sandra Petrocelli
as the Dedicated Prosecutor

Kathy O'Brien
as the Defense Attorney with Doubts

James King
as the Thug

Richard "Bobo" Evans
as the Rat

Osvaldo Cruz, member of the Diablos,
as the Tough Guy Wannabe

Lorelle Henry
as the Witness

José Delgado . . .
he found the body

And Starring

16-year-old Steve Harmon

Filmed at the Manhattan Detention Center

Set design, handcuffs, and prison outfits by the State of New York

VO

12 Yo, Harmon, you gonna eat something? Come on and get your breakfast, man. I'll take your eggs if you don't want them. You want them?

STEVE (subdued)

13 I'm not hungry.

SUNSET

14 His trial starts today. He up for the big one. I know how that feels.

Don't forget to **Notice & Note** as you read the text.

15 CUT TO: INTERIOR: CORRECTIONS DEPT. VAN. Through the bars at the rear of the van, we see people going about the business of their lives in downtown New York. There are men collecting garbage, a female traffic officer motioning for a taxi to make a turn, students on the way to school. Few people notice the van as it makes its way from the DETENTION CENTER to the COURTHOUSE.

16 CUT TO: PRISONERS, handcuffed, coming from back of van. STEVE is carrying a notebook. He is dressed in the suit and tie we saw on the cot. He is seen only briefly as he is herded through the heavy doors of the courthouse.

17 FADE OUT as last prisoner from the van enters rear of courthouse.

18 FADE IN: INTERIOR COURTHOUSE. We are in a small room used for prisoner-lawyer interviews. A guard sits at a desk behind STEVE.

19 KATHY O'BRIEN, STEVE's lawyer, is petite, red-haired, and freckled. She is all business as she talks to STEVE.

O'BRIEN

20 Let me make sure you understand what's going on. Both you and this King character are on trial for felony murder. Felony murder is as serious as it gets. Sandra Petrocelli is the prosecutor, and she's good. They're pushing for the death penalty, which is really bad. The jury might think they're doing you a big favor by giving you life in prison. So you'd better take this trial very, very seriously.

21 When you're in court, you sit there and you pay attention. You let the jury know that you think the case is as serious as they do. You don't turn and wave to any of your friends. It's all right to acknowledge your mother.

22 I have to go and talk to the judge. The trial will begin in a few minutes. Is there anything you want to ask me before it starts?

ANALYZE NARRATOR

Annotate: Mark the text that shows narration on this page.

Analyze: How does the narration shift at this point in the story?

acknowledge
(ăk-nŏl´ ĭj) v. If you notice or express recognition of someone, you *acknowledge* them.

STEVE

23 You think we're going to win?

O'BRIEN (seriously)

24 It probably depends on what you mean by "win."

25 CUT TO: INTERIOR: HOLDING ROOM. We see STEVE sitting at one end of bench. Against the opposite wall, dressed in a sloppy-looking suit, is 23-year-old JAMES KING, the other man on trial. KING looks older than 23. He looks over at STEVE with a hard look and we see STEVE look away. Two GUARDS sit at a table away from the prisoners, who are handcuffed. The camera finds the GUARDS in a MEDIUM SHOT (MS). They have their breakfast in aluminum take-out trays that contain eggs, sausages, and potatoes. A Black female STENOGRAPHER pours coffee for herself and the GUARDS.

VOCABULARY

Word Origins: The Greek word parts in *stenographer* can help you grasp the word's meaning. The word part *sten-,* from the Greek word *stenos,* means "narrow" or "confined." The word part *-graph* means "writing or recording."

Analyze: Why do you think Steve includes the stenographer in his screenplay?

STENOGRAPHER

26 I hope this case lasts two weeks. I can sure use the money.

GUARD 1

27 Six days—maybe seven. It's a motion case. They go through the motions; then they lock them up.

(Turns and looks off camera toward STEVE.)

28 Ain't that right, bright eyes?

CUT TO: STEVE, who is seated on a low bench.
29 He is handcuffed to a U-bolt put in the bench for that purpose. STEVE looks away from the GUARD.

30 CUT TO: DOOR. It opens, and COURT CLERK looks in.

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COURT CLERK

31 Two minutes!

32 CUT TO: GUARDS, who hurriedly finish breakfast. STENOGRAPHER takes machine into COURTROOM. They unshackle STEVE and take him toward door.

33 CUT TO: STEVE is made to sit down at one table. At another table we see KING and two attorneys. STEVE sits alone. A guard stands behind him. There are one or two spectators in the court. Then four more enter.

34 CLOSE-UP (CU) of STEVE HARMON. The fear is evident on his face.

35 MS: People are getting ready for the trial to begin. KATHY O'BRIEN sits next to STEVE.

O'BRIEN

36 How are you doing?

STEVE

37 I'm scared.

O'BRIEN

38 Good; you should be. Anyway, just remember what we've been talking about. The judge is going to rule on a motion that King's lawyer made to suppress Cruz's testimony, and a few other things. Steve, let me tell you what my job is here. My job is to make sure the law works for you as well as against you, and to make you a human being in the eyes of the jury. Your job is to help me. Any questions you have, write them down and I'll try to answer them. What are you doing there?

STEVE

39 I'm writing this whole thing down as a movie.

O'BRIEN

40 Whatever. Make sure you pay attention. Close attention.

VO (COURT GUARD)

41 All rise.

Don't forget to **Notice & Note** as you read the text.

suppress
(sə-prĕs´) *v.* If you *suppress* something, you try to keep it from being revealed.

ESSENTIAL QUESTION:

What can blur the lines between what's real and what's not?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

O'Brien tells Steve that her job is "to make you a human being in the eyes of the jury." How does this statement deepen your understanding of the screenplay's title? Discuss with a partner.

Assessment Practice

Answer these questions before moving on to the next selection.

1. In *Monster,* why is Steve at the Detention Center?

Ⓐ He yelled something obscene.

Ⓑ He is awaiting trial for murder.

Ⓒ He has been convicted of a crime.

Ⓓ He has a prisoner-lawyer interview.

2. How does Steve try to "make sense of" his situation?

Ⓐ He watches movies of prisons.

Ⓑ He writes a story about his childhood.

Ⓒ He hires defense attorney Kathy O'Brien.

Ⓓ He turns his experience into a screenplay.

3. In paragraph 27, a guard says Steve's trial is a motion case. What is he suggesting?

Ⓐ Steve is probably guilty.

Ⓑ The judge has a few choices.

Ⓒ Cases like Steve's move slowly.

Ⓓ Kathy O'Brien should try harder.

Ed

Test-Taking Strategies

B

from

Monster: A Graphic Novel

Graphic Novel by **Walter Dean Myers**

Adapted by **Guy A. Sims**

Illustrated by **Dawud Anyabwile**

A sixteen-year old is accused of helping with a murder. Who will believe his side of the story?

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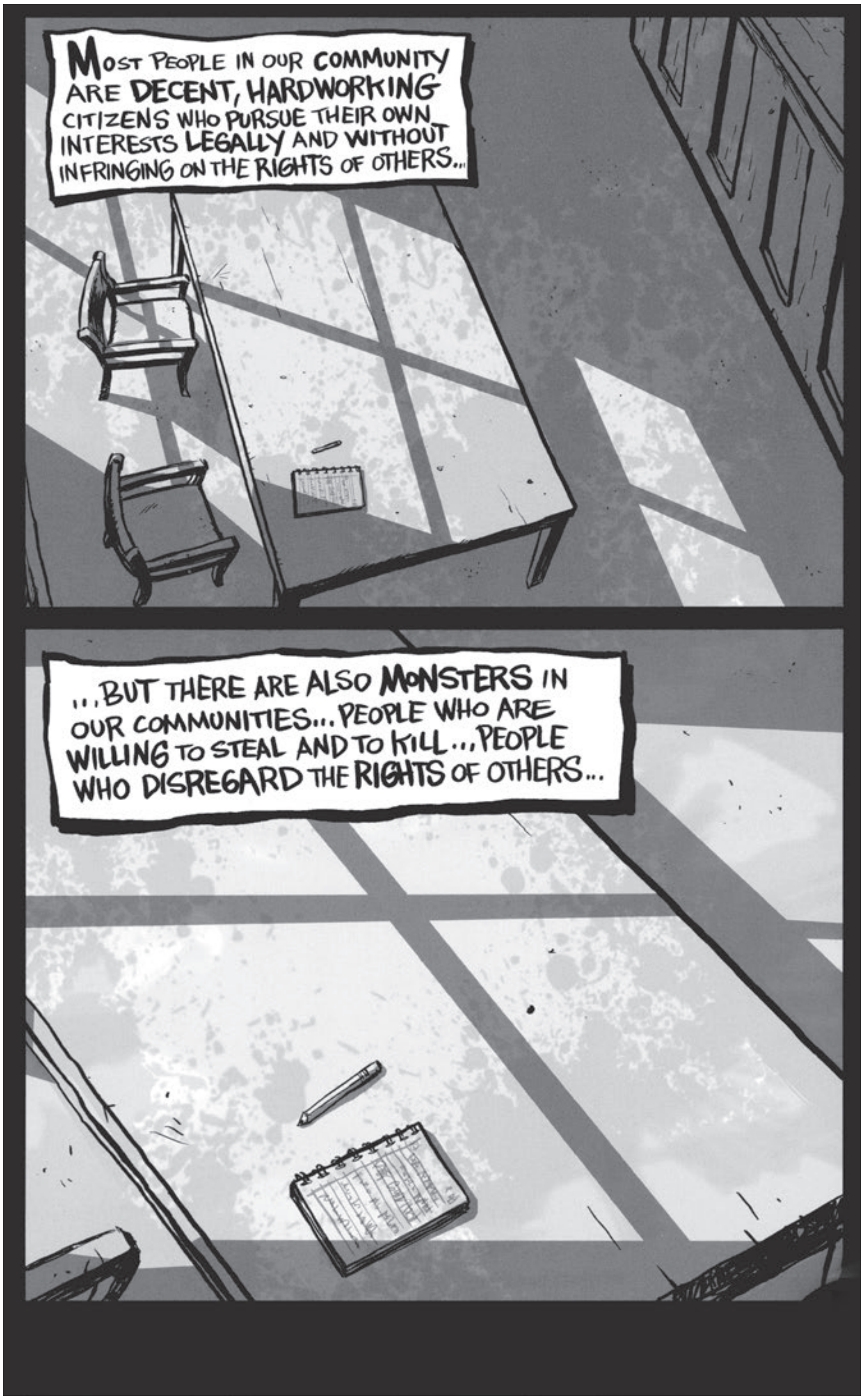
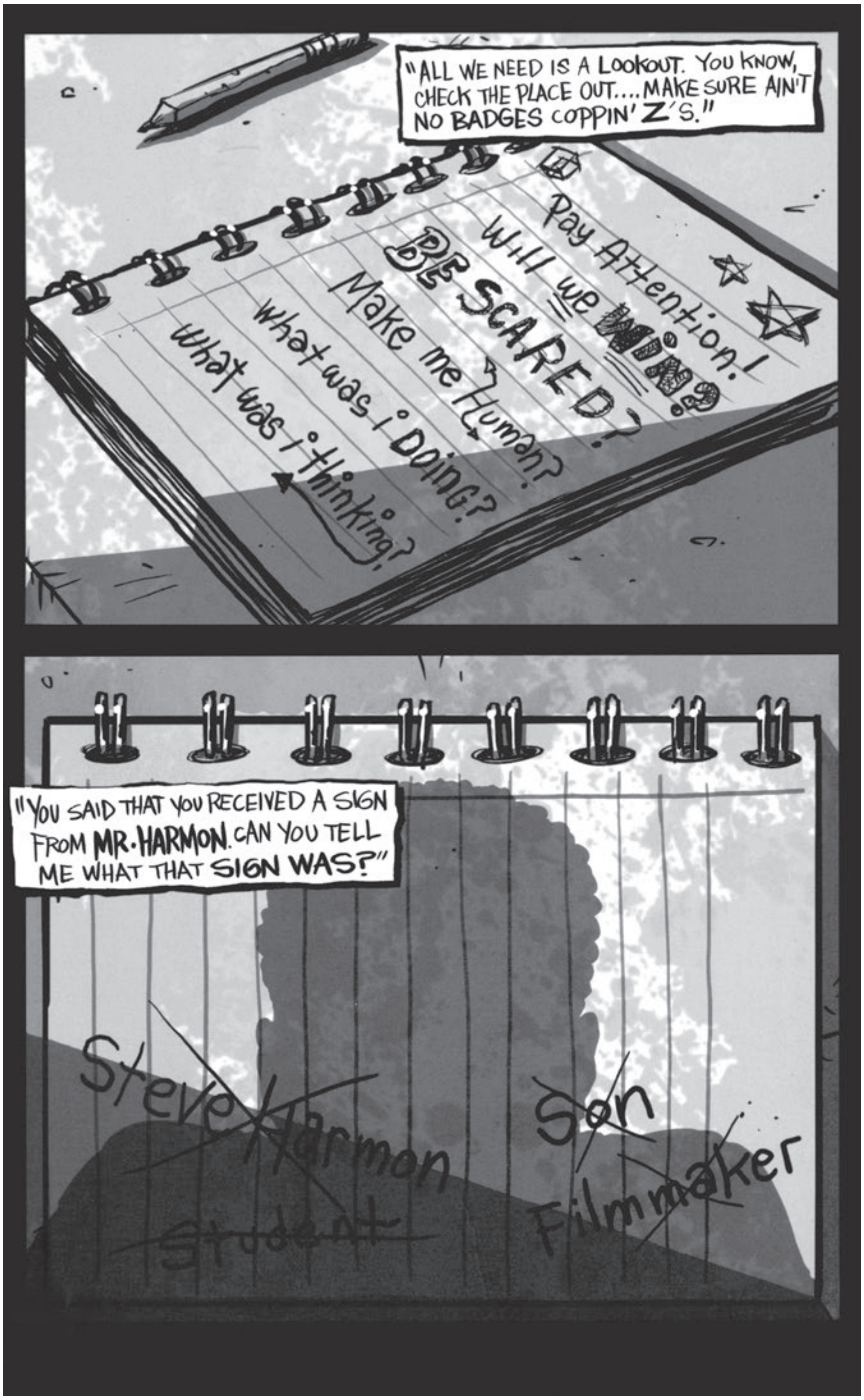

MOST PEOPLE IN OUR COMMUNITY ARE DECENT, HARDWORKING CITIZENS WHO PURSUE THEIR OWN INTERESTS LEGALLY AND WITHOUT INFRINGING ON THE RIGHTS OF OTHERS...
...BUT THERE ARE ALSO MONSTERS IN OUR COMMUNITIES... PEOPLE WHO ARE WILLING TO STEAL AND TO KILL... PEOPLE WHO DISREGARD THE RIGHTS OF OTHERS...

ANALYZE GRAPHIC NOVELS

Annotate: Mark the caption in the bottom panel.

Analyze: How do you know this is a caption and not a speech balloon or thought bubble? How does the graphic treatment help you understand the narration here?

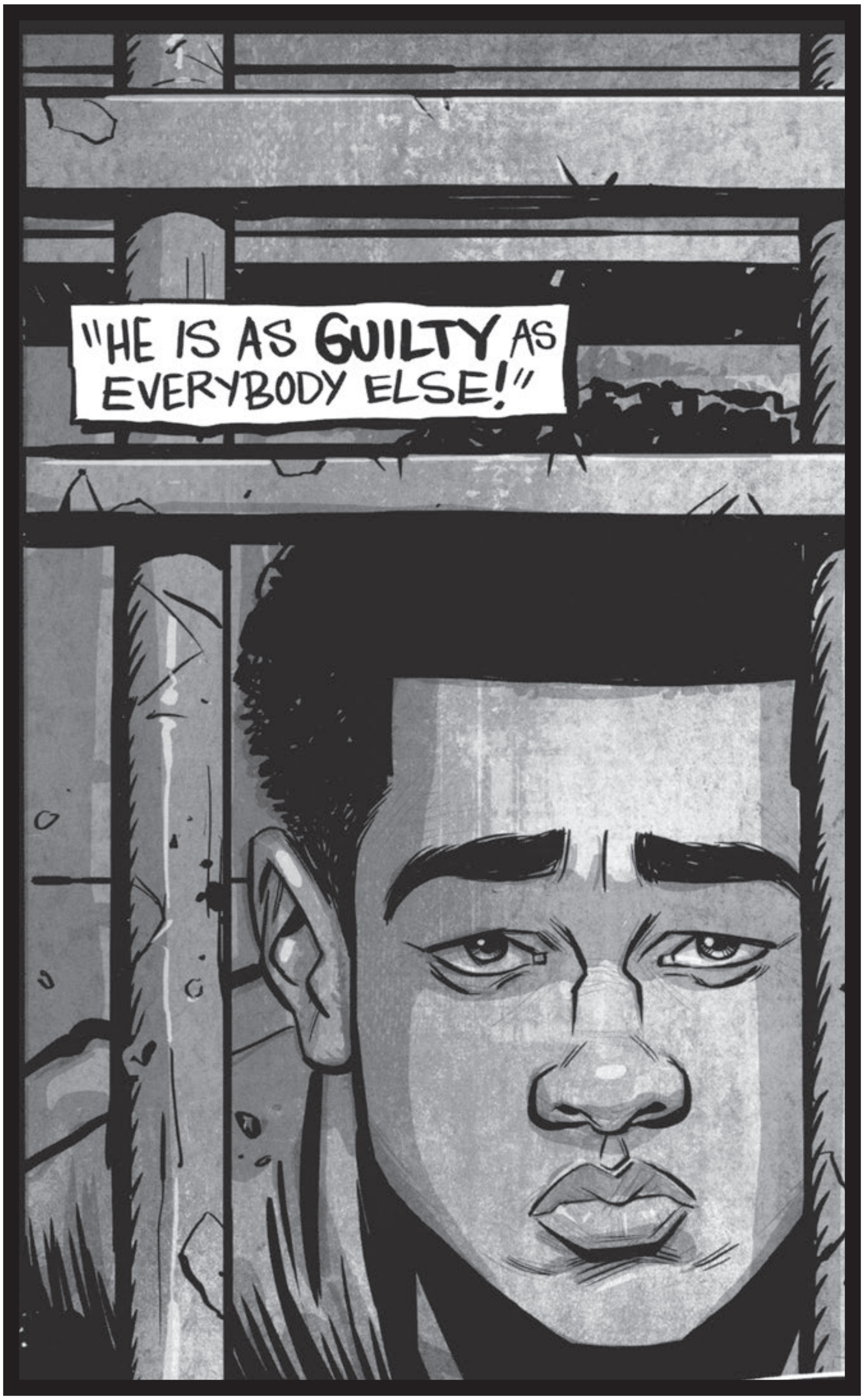
Don't forget to **Notice & Note** as you read the text.


"ALL WE NEED IS A LOOKOUT. YOU KNOW, CHECK THE PLACE OUT.... MAKE SURE AIN'T NO BADGES COPPIN' Z'S."
Pay Attention!
Will we WIN?
BE SCARED?
Make me Human?
What was I Doing?
What was I thinking?
"YOU SAID THAT YOU RECEIVED A SIGN FROM MR. HARMON. CAN YOU TELL ME WHAT THAT SIGN WAS?"
~~Steve Harmon~~
~~Student~~
~~Son~~
~~Filmmaker~~

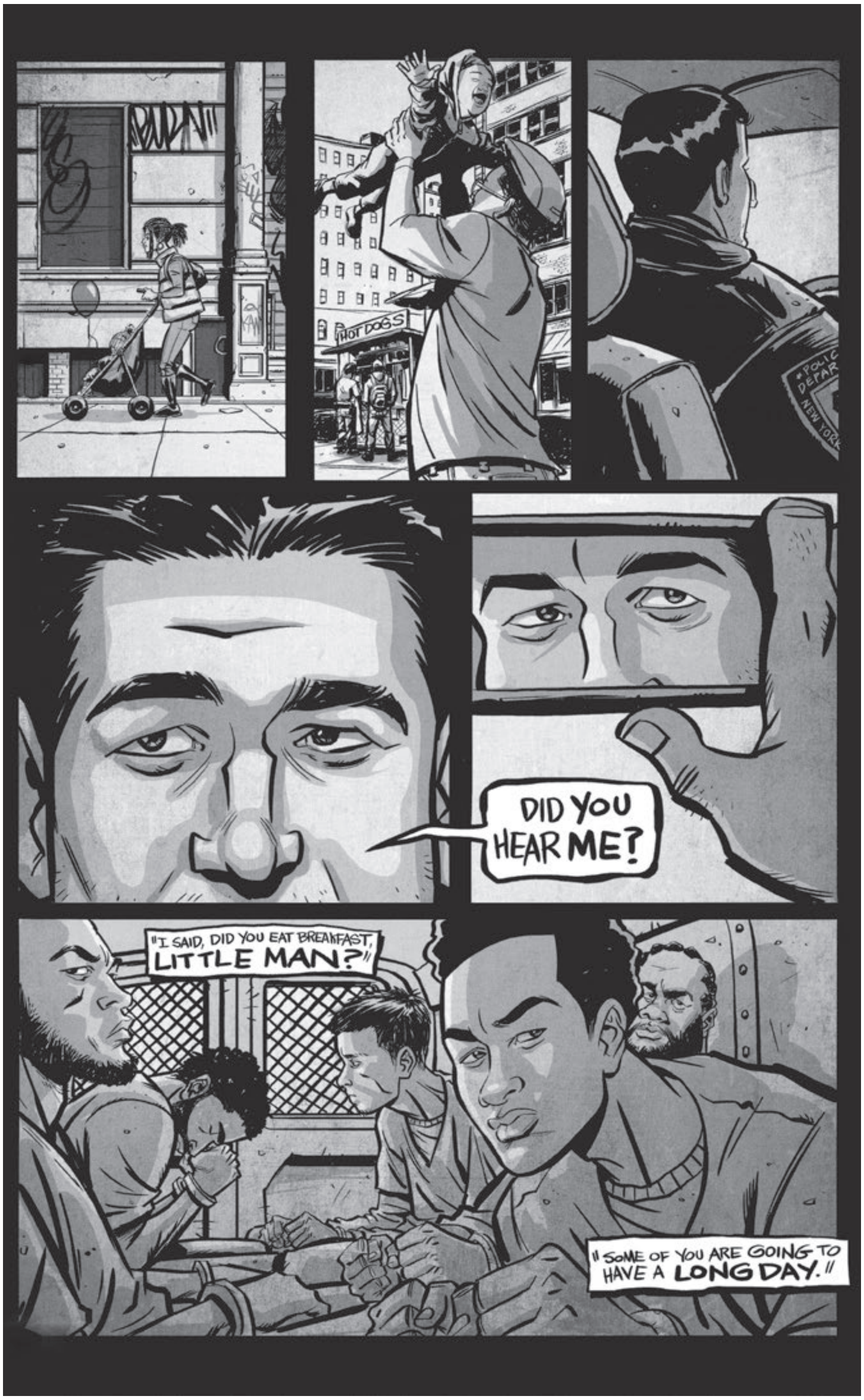
ANALYZE GRAPHIC NOVELS

Annotate: Captions on this page are slightly different from those on the previous page. Mark any differences you see.

Infer: Is the text on this page dialogue or something else? Use your understanding of the graphic features as clues.


"HE IS AS GUILTY AS EVERYBODY ELSE!"

Don't forget to **Notice & Note** as you read the text.


BURN
HOT DOGS
POLICE DEPARTMENT NEW YORK
DID YOU HEAR ME?
"I SAID, DID YOU EAT BREAKFAST, LITTLE MAN?"
"SOME OF YOU ARE GOING TO HAVE A LONG DAY."

ANALYZE GRAPHIC NOVELS

Annotate: Mark details that show how the setting shifts on this page.

Summarize: Describe the shifts in your own words.

ANALYZE NARRATOR

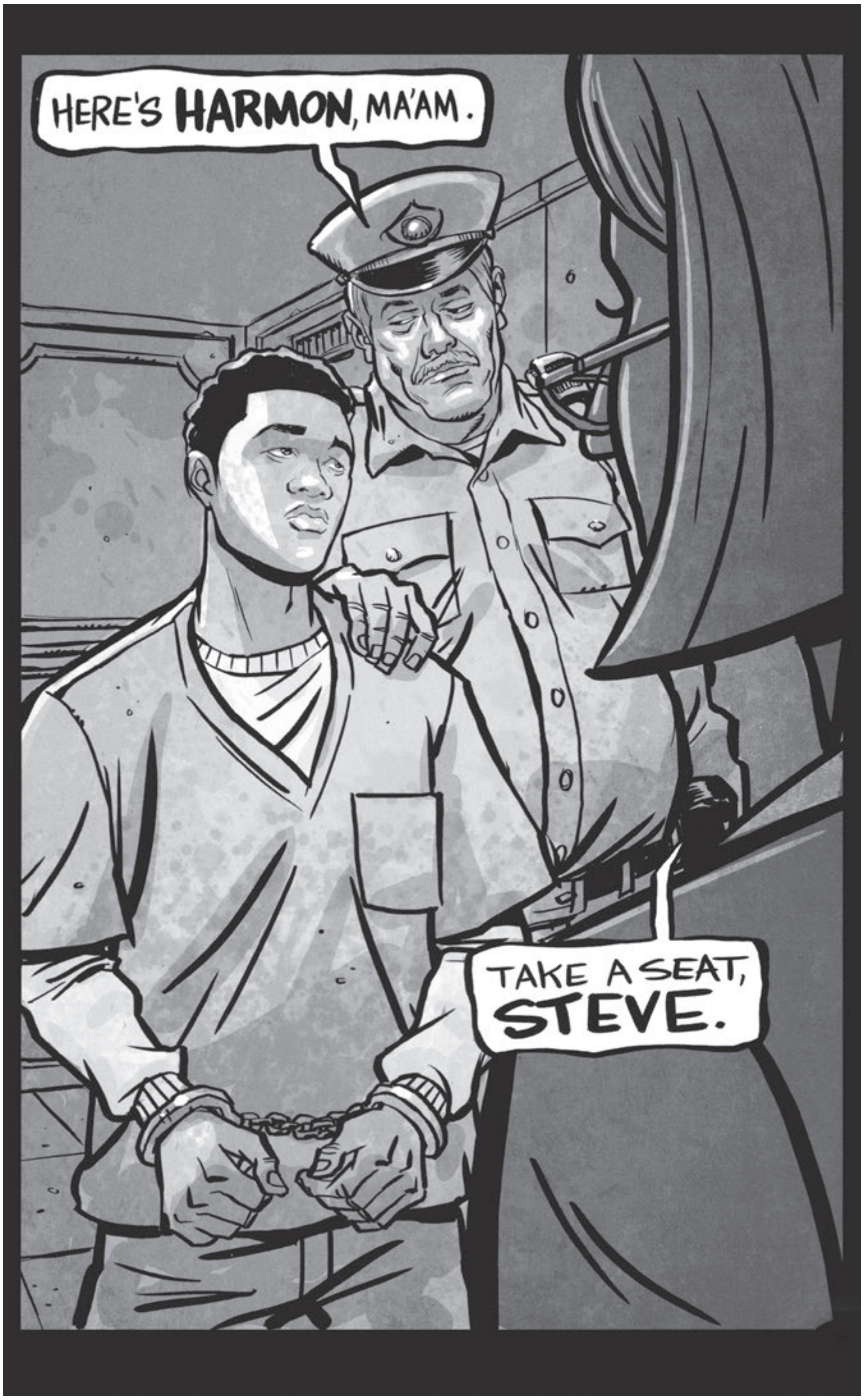
Annotate: Mark images that seem to reflect the scene from Steve's point of view.

Analyze: Why do these images seem to reflect the scene from Steve's point of view?

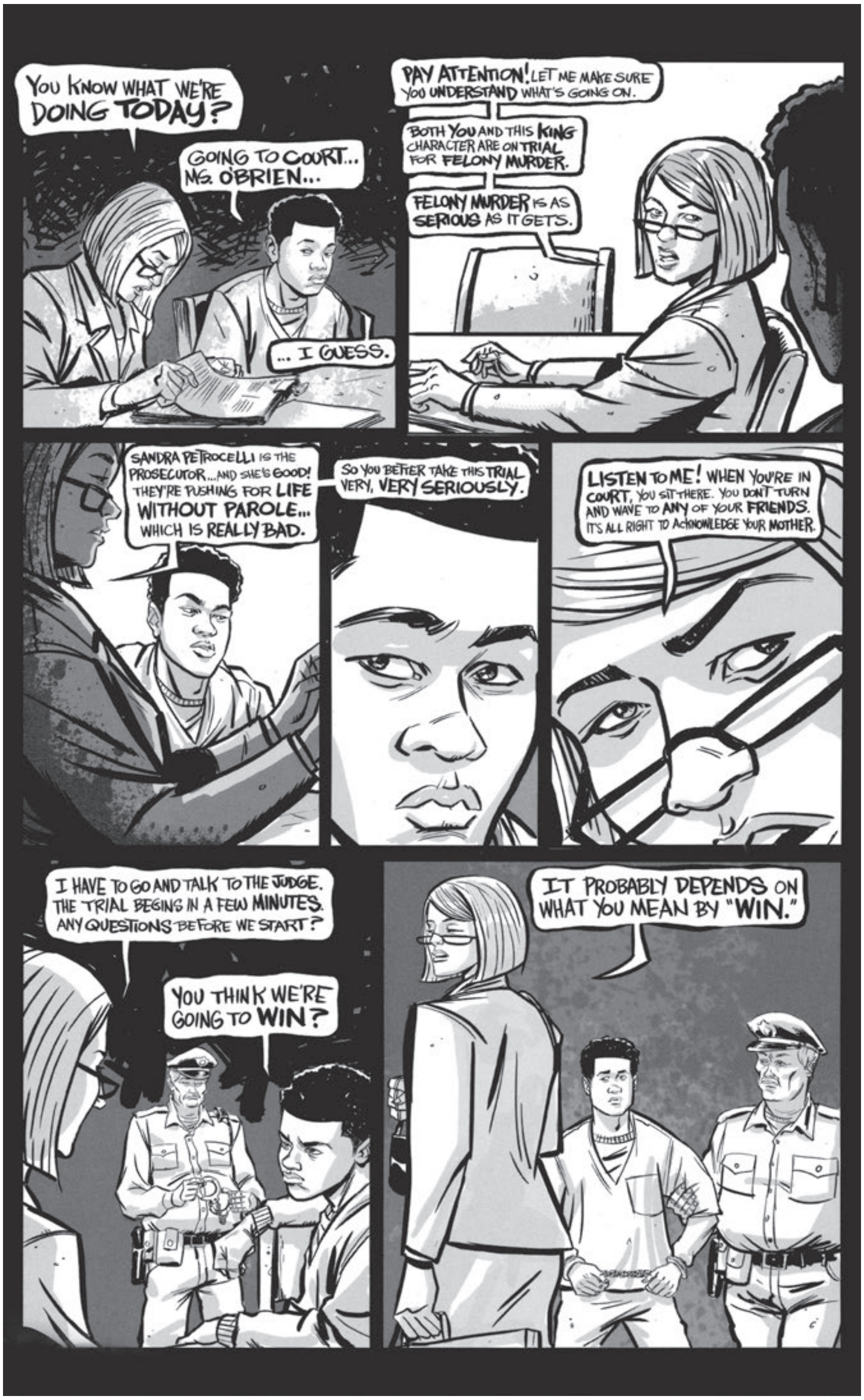
ANALYZE GRAPHIC NOVELS

Annotate: Mark graphic elements that contribute to a feeling of imprisonment in the panel.

Analyze: How do the graphic elements emphasize the setting?


HERE'S HARMON, MA'AM.
TAKE A SEAT, STEVE.

Don't forget to **Notice & Note** as you read the text.


YOU KNOW WHAT WE'RE DOING TODAY?
GOING TO COURT... MS. O'BRIEN...
... I GUESS.
PAY ATTENTION! LET ME MAKE SURE YOU UNDERSTAND WHAT'S GOING ON.
BOTH YOU AND THIS KING CHARACTER ARE ON TRIAL FOR FELONY MURDER.
FELONY MURDER IS AS SERIOUS AS IT GETS.
SANDRA PETROCELLI IS THE PROSECUTOR... AND SHE'S GOOD! THEY'RE PUSHING FOR LIFE WITHOUT PAROLE... WHICH IS REALLY BAD.
SO YOU BETTER TAKE THIS TRIAL VERY, VERY SERIOUSLY.
LISTEN TO ME! WHEN YOU'RE IN COURT, YOU SIT THERE. YOU DON'T TURN AND WAVE TO ANY OF YOUR FRIENDS. IT'S ALL RIGHT TO ACKNOWLEDGE YOUR MOTHER.
I HAVE TO GO AND TALK TO THE JUDGE. THE TRIAL BEGINS IN A FEW MINUTES. ANY QUESTIONS BEFORE WE START?
YOU THINK WE'RE GOING TO WIN?
IT PROBABLY DEPENDS ON WHAT YOU MEAN BY "WIN."

ANALYZE GRAPHIC NOVELS

Annotate: Mark details in the text and images that reveal Steve's thoughts and feelings when he's at the courthouse.

Analyze: How does Steve change during his discussion at the courthouse?

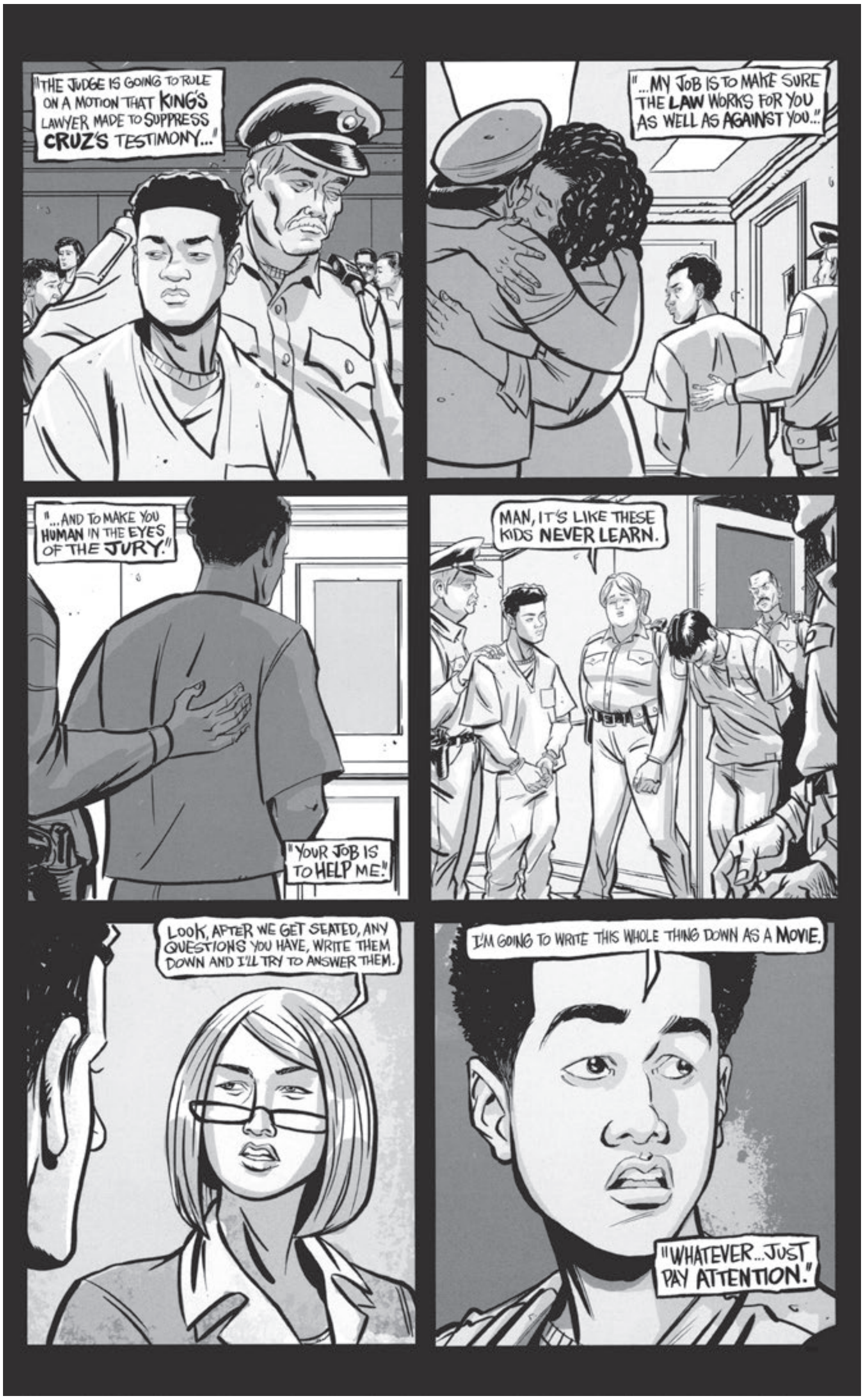
NOTICE & NOTE

AHA MOMENT

When you notice a sudden realization that shifts a character's actions or understandings, you've found an **Aha Moment** signpost.

Notice & Note: Mark the panel that shows a change in Steve's words, feelings, or actions.

Infer: What happens? How might this change things for Steve?


"THE JUDGE IS GOING TO RULE ON A MOTION THAT KING'S LAWYER MADE TO SUPPRESS CRUZ'S TESTIMONY..."
"...MY JOB IS TO MAKE SURE THE LAW WORKS FOR YOU AS WELL AS AGAINST YOU..."
"...AND TO MAKE YOU HUMAN IN THE EYES OF THE JURY."
"YOUR JOB IS TO HELP ME."
MAN, IT'S LIKE THESE KIDS NEVER LEARN.
LOOK, AFTER WE GET SEATED, ANY QUESTIONS YOU HAVE, WRITE THEM DOWN AND I'LL TRY TO ANSWER THEM.
I'M GOING TO WRITE THIS WHOLE THING DOWN AS A MOVIE.
"WHATEVER...JUST PAY ATTENTION."

TURN AND TALK

From what you know of his story, do you see Steve as a monster? Why or why not? Discuss with a partner.

ESSENTIAL QUESTION:

What can blur the lines between what's real and what's not?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. On page 75, Ms. O'Brien comments to Steve that the prosecutors intend to seek "life without parole . . . which is really bad." What does the phrase life without parole mean in this excerpt?
   - Ⓐ Steve may face the death penalty.
   - Ⓑ Ms. O'Brien believes Steve is innocent.
   - Ⓒ The case isn't as serious as Steve thought.
   - Ⓓ Steve could go to jail for the rest of his life.
2. This question has two parts. First answer **Part A**, then **Part B**.

   Part A

   Which statement best summarizes Ms. O'Brien's opinion of Steve's case?
   - Ⓐ She thinks Steve deserves jail time.
   - Ⓑ She is more realistic than hopeful.
   - Ⓒ She doesn't feel it's worth her time.
   - Ⓓ She doesn't believe Steve will get a fair trial.

   Part B

   Select the sentence that supports the answer in Part A.
   - Ⓐ "Whatever . . . Just pay attention." (page 76)
   - Ⓑ "It probably depends on what you mean by 'win.'" (page 75)
   - Ⓒ ". . . and to make you human in the eyes of the jury." (page 76)
   - Ⓓ "My job is to make sure the law works for you as well as against you." (page 76)

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Test-Taking Strategies

Analyze the Texts

Support your responses with evidence from the texts.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1 **DRAW CONCLUSIONS** Reread paragraphs 1–2 of the first selection, the *Monster* screenplay. How does Steve distinguish himself from others in the jail, and why? Cite evidence.

2 **INFER** Why might author Walter Dean Myers have chosen to use first-person narration in the introduction to the *Monster* screenplay? How does the narration help influence readers' understanding of Steve?

3 **ANALYZE** How does the narrator's point of view shift between the introduction to the *Monster* screenplay (pages 60–61) and the screenplay itself (pages 62–67)? In a chart like the one below, add text details that describe the narration in each section. Then, analyze the effect of the shift.

NARRATION IN INTRODUCTION	NARRATION IN SCREENPLAY	EFFECT OF THE SHIFT

4 **INTERPRET** Reread pages 60–63. Review what you noticed **Again and Again** about the word "monster." How does the word's meaning change as it's repeated in the text?

5 **ANALYZE** Reread pages 70–72 of the graphic novel. How has the setting affected Steve's character so far? How do the images help reveal that effect? Explain.

6 **INFER** Steve has an **Aha Moment** at the end of the graphic novel. How might this be a clue to his reliability as a narrator? Explain.

7 **EVALUATE** How does Steve's relationship with writing change throughout the graphic novel? How does this help show his character development?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Write a Character Analysis

What have you learned about Steve Harmon and his struggles? Write a short analysis of the character.

- Review the screenplay for personality details, including statements, thoughts, and actions.
- Consider that everything in the screenplay comes directly from Steve's point of view.
- Pay attention to what he says about himself.
- Based on the excerpt, what are your thoughts about Steve's guilt or innocence?

As you write and discuss, be sure to use the **Academic Vocabulary** words.

abnormal
perceive
feature
task
focus

Media

Create a Storyboard

Steve confesses, "Sometimes I feel I have walked into the middle of a movie." Devise a six-frame storyboard to portray a part of Steve's prison experience.

- Base your images on the screenplay's stage directions.
- Beneath each frame, include a caption describing a specific camera shot or angle.
- Check the storyboard. See if you can retell what's happening frame by frame.

Social & Emotional Learning

Panel Discussion

Is Steve Harmon's imprisonment realistic? Divide into teams to explore the juvenile court system and youth confinement. Work together to prepare for a whole-class information-sharing discussion. Research and discuss:

- How many young people currently are held in facilities, and what types of facilities are they?
- How many alleged offenders are detained before trial?
- What organizations support jailed juveniles?
- What reforms do these organizations recommend?

Expand Your Vocabulary

PRACTICE AND APPLY

Use your understanding of the vocabulary words to help you answer each question.

1. How might you **acknowledge** someone you recognize on the street?
2. How might a **voice-over** help provide background information in a movie?
3. Why might suspects in violent crimes be held in **detention** before their trial?
4. Why might someone famous try to **suppress** personal information from becoming public?

Vocabulary Strategy

Word Origins

Ed **Interactive Vocabulary Lesson: Word Origins**

A word's history and origin can help you learn its meaning and connotation. Consider the etymology for the word *spectator*.

Spectator comes from the Latin *spectare,* meaning "to watch." This word part is found in other English words, such as *spectacle*. The origin suggests that the word has to do with seeing or watching, and it has a neutral connotation.

PRACTICE AND APPLY

Use a dictionary to find the origins of *citizen, community,* and *parole* from *Monster*. Then, fill in a chart like the one below to show how the origins help indicate the words' meanings and connotations.

WORD	ORIGIN LANGUAGE(S)	MEANING	HOW ORIGIN CLARIFIES MEANING AND CONNOTATION
citizen			
community			
parole			

Watch Your Language!

Complex Sentences: Subordinating Conjunctions

A **complex sentence** consists of an independent clause and at least one subordinate clause. **Subordinate clauses** are clauses that contain subjects and verbs but do not form complete sentences. **Subordinating conjunctions** are conjunctions that introduce subordinate clauses.

Subordinating conjunctions can

- provide transitions between ideas to show place, time, cause-effect relationships, or conditional relationships
- show that one idea in a sentence is more important than another idea

In *Monster,* Ms. O'Brien says,

> "When you're in court, you sit there and you pay attention."

What is the subordinating conjunction in this sentence? What is its function? How does it affect the sentence?

This chart lists subordinating conjunctions you can use to write complex sentences.

after
although
as
because
before
even though
if
once
since
so that
though
unless
until
when
where
while

Interactive Grammar Lesson: Conjunctions and Interjections

PRACTICE AND APPLY

With a partner, review the screenplay version of *Monster.*

- Identify two additional examples of subordinating conjunctions. Discuss the effect these conjunctions have on the ideas in the story.
- Write a paragraph telling how Steve acts when he is with Ms. O'Brien. Include at least two subordinating conjunctions to connect or emphasize ideas.

Compare Versions

When you compare versions of a story, you analyze how the same subject or scene is treated in different genres or formats.

As you review both versions of *Monster,* analyze how the authors develop point of view, character, setting, and plot in each text. Identify details and techniques unique to each version. Then, evaluate the overall impact and effectiveness of each version.

In a small group, complete the chart to identify similarities and differences between the two versions.

	MONSTER SCREENPLAY	*MONSTER* GRAPHIC NOVEL
Narrator/Point of View		
Character Details		
Setting Details		
Plot Details		

Analyze the Texts

Discuss these questions in your group.

1. **SUMMARIZE** What main subject or event do both versions of *Monster* address? In what major ways do the versions differ?

2. **CONTRAST** "How do the perspectives of the two versions differ?" Which details are included in one text but not the other?

3. **CONNECT** How does each perspective affect your understanding of Steve?

4. **EVALUATE** Which version is more effective in helping readers sympathize with Steve? Cite specific details and examples to support your response.

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Critique and Share

Now your group can continue reflecting on the ideas in these texts and your responses to them through an oral critique. In both versions of *Monster*, Ms. O'Brien says her job is to make Steve "human" in the eyes of a jury. Which version of *Monster* more effectively convinces you that Steve is "human" and not the monster other people think he is? Follow these steps:

1. **GATHER INFORMATION** Review each version and record relevant text evidence to support your position. Note how each text develops your understanding of Steve's character and his situation.

***MONSTER* (SCREENPLAY)**	***MONSTER* (GRAPHIC NOVEL)**

2. **CHOOSE A VERSION** As a group, decide which version is the more convincing based on the text evidence you gathered. Which unique aspects of the text, such as point of view, graphics, or other features, contributed most to your decision?

3. **ACKNOWLEDGE FLAWS** Acknowledge any weaknesses in the version you chose, but be prepared to show why this version is still the most effective.

WEAKNESSES	**RESPONSE**

4. **ORGANIZE YOUR CRITIQUE** Create a slide deck, note cards, or a detailed outline to organize your position and your main supporting points in order. You may wish to include visuals from the texts, as well as quotations and other supporting evidence. Remember to anticipate and respond to weaknesses as well.

5. **SHARE YOUR CRITIQUE** Share your group's critique orally with the class. Each group should speak for a set amount of time. Use appropriate eye contact, speaking volume, and pronunciation to communicate your ideas effectively. Then, as a class, vote on the most compelling points from each critique and the most effective version of the story.

Reader's Choice

Continue your exploration of the Essential Question by doing some independent reading about situations that may not be as they seem. Read the titles and descriptions shown. Then mark the texts that interest you.

ESSENTIAL QUESTION:
What can blur the lines between what's real and what's not?

Short Reads

Available on Ed

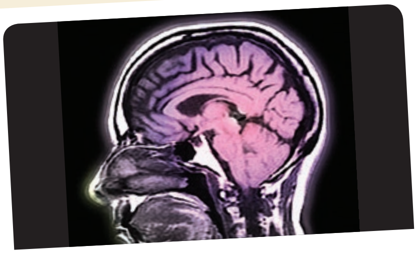
These texts are available in your ebook. Choose one to read and rate. Then defend your rating to the class.

Way Too Cool

Short Story by **Brenda Woods**

A boy with asthma struggles to uphold his high social status at school.

Rate It ☆☆☆☆☆



Forever New

Informational Text by **Dan Risch**

What is life like for those whose reality is affected by severe memory loss?

Rate It ☆☆☆☆☆

He—y, Come on Ou—t

Short Story by **Shinichi Hoshi**

A mysterious hole appears in a small fishing village.

Rate It ☆☆☆☆☆

A Priceless Lesson in Humility

Personal Essay by **Felipe Morales**

Sometimes we have to be reminded of who we are and what we most value.

Rate It ☆☆☆☆☆

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Long Reads

Here are a few recommended books that connect to the unit topic. For additional options, ask your teacher, school librarian, or peers. Which titles spark your interest?

My Life as an Ice Cream Sandwich

Novel by **Ibi Zoboi**

Ebony-Grace leaves her sheltered life to spend time in the busy New York neighborhood of Harlem. She faces having to embrace this new world.

A Christmas Carol

Novel by **Charles Dickens**

When ghosts visit Ebenezer Scrooge on Christmas Eve, he learns he must change his miserly ways or face a miserable fate.

Planet Middle School

Novel by **Nikki Grimes**

Joylin's life as a 12-year old has suddenly changed. Her friends are flirting with each other, her clothes are all wrong, and she can't get Santiago out of her head.

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Extension

Connect & Create

AD CAMPAIGN In a small group, devise ways to promote at least three of the texts you've read, using the unit title "Reality Check" as the overarching theme of your campaign. Create scripts for a 30-second radio or TV ad and a graphic for an online pop-up ad. If possible, use digital tools to create the ads. Include eye-catching or mysterious elements and select music to make people curious about the text's characters or events.

CHARACTER MAP With a partner, make a poster-size character map to analyze a main character in one of the texts you've read.

- Think about the main character's basic traits (appearance, behavior, and how others see this character) at the beginning of the story.
- Trace the major story events and their effects.
- Consider how the character changes over the course of the novel or story.

NOTICE & NOTE

- Pick one of the texts and annotate the Notice & Note signposts you find.
- Then, use the **Notice & Note Writing Frames** to help you write about the significance of the signposts.
- Compare your findings with those of other students who read the same text.

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Notice & Note

Writing Frames

Write an Informative Essay

Writing Prompt

Using ideas, information, and examples from multiple texts in this unit, write an informative essay for a print or online magazine for young adults explaining why it's important to carefully consider information before accepting it as true.

Manage your time carefully so that you can

- review the texts in the unit;
- plan your essay;
- write your essay; and
- revise and edit your essay.

Be sure to

- identify and maintain a controlling idea;
- develop clear and coherent ideas logically;
- use examples from multiple print and online sources and cite or link to the sources as needed; and
- avoid relying too much on one source.

Review the Mentor Text

For an example of a well-written informative essay you can use as a mentor text and as a source of ideas for your essay, review:

"Not Everything It Seems" (pages 23–26)

Review your notes and annotations about this text. Think about the techniques the author used to present information and ideas.

Consider Your Sources

Review the texts in the unit and choose at least three you may want to use to get ideas for your informative essay.

As you review potential sources, consult the notes you made on your **Response Log** and make additional notes about ideas that might be useful as you write your essay. Include titles and page numbers to help you provide accurate text evidence and citations.

UNIT 1 SOURCES

☐ **Mirror Image**

☐ **Not Everything It Seems**

☐ **Two Legs or One?**

☐ **The Song of Wandering Aengus**

☐ **Eldorado**

☐ *from* **Monster**

☐ *from* **Monster: A Graphic Novel**

Analyze the Prompt

Review the prompt to make sure you understand the assignment.

Mark the section of the prompt that identifies the topic of your informative essay. Write a sentence that paraphrases the topic.

Next, look for words that indicate the purpose and audience of your essay. Write a sentence describing each. Try to make your ideas clear and specific.

Choose Your Audience

Writing for a specific audience will affect

- the words you use
- the way you explain things

For example, you would explain things differently to people of different ages.

What is the topic (subject) of the essay? What is my writing task?

What is my purpose?

Who is the audience?

Review the Rubric

Your essay will be scored using a rubric. As you write, focus on the characteristics as described in the chart. You will learn more about these characteristics as you work through the lesson.

PURPOSE, FOCUS, AND ORGANIZATION	EVIDENCE AND ELABORATION	CONVENTIONS OF STANDARD ENGLISH
The response includes: • A strongly maintained controlling idea • Skillful use of transitions to link ideas • A logical progression of ideas • An engaging introduction and a satisfying conclusion • Appropriate style and tone	The response includes: • Integrated, relevant evidence • Accurate source citations • Effective use of a variety of elaborative techniques • Precise language that conveys ideas effectively • Academic and domain-specific vocabulary • Varied sentence structure	The response may include the following: • Some minor errors in usage but no patterns of errors • Correct punctuation, capitalization, sentence formation, and spelling • Command of basic conventions

1 PLAN YOUR INFORMATIVE ESSAY

Identify the Controlling Idea

The **controlling idea** is the central focus of an informative essay and combines the topic and purpose. The prompt usually states it for you, but you should restate it in your own words, in a single specific sentence.

Find the Controlling Idea

Each paragraph and sentence in your essay should relate to the **controlling idea**. If it doesn't, revise or delete it.

Words from the prompt about controlling idea	Controlling idea in your own words

Develop the Controlling Idea

To develop your controlling idea, you might use:

- Facts, including sources for the facts
- Examples and supporting details

For this prompt, you might draw examples from fiction (such as "Mirror Image"), nonfiction (such as "Not Everything It Seems"), from online sources, or from your own experiences.

Use the chart below as you brainstorm ideas for your essay.

Controlling Idea:		
Fact: Source:	Fact: Source:	Fact: Source:
Example: Details:	Example: Details:	Example: Details:

Select and Place Ideas in a Logical Order

Review the facts and examples you wrote in your chart. Which are most important? How are they connected? Choose two or three ideas that will best develop and support your controlling idea. Then think about how to organize your ideas so your paragraphs flow smoothly and logically.

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Help with Planning

Consult **Interactive Writing Lesson: Writing Informative Texts.**

BODY PARAGRAPH 1	BODY PARAGRAPH 2	BODY PARAGRAPH 3

Organize Ideas

Your body paragraphs will carry most of the information in your essay, but your introductory and concluding paragraphs are important, too. The introduction gets readers' attention and makes them want to learn more. The conclusion sums up your essay and should leave readers with something to think about.

Organize and Enhance Ideas

To make your ideas both clear and engaging, try some of these options:

- Include **definitions** for difficult terms.
- Organize by **comparing and contrasting** or showing **cause and effect.**
- Use **headings** to label sections of your essay.
- Include **graphics** such as charts or tables to highlight information.
- Add multimedia elements.

INTRODUCTION	• Clearly state your controlling idea. • Relate a striking fact or example that will draw readers into your essay.
BODY PARAGRAPHS	• Use transitional words such as *however* and *therefore* to link ideas and information. • Include supporting evidence for your ideas. • Give credit to your sources.
CONCLUSION	• Sum up your controlling idea. • Share an idea or insight that will keep readers thinking about the topic.

2 DEVELOP A DRAFT

Now it's time to draft your informative essay. To develop your writing skills, study the techniques professional writers use.

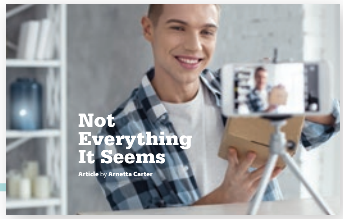
Drafting Online

Check your assignment list for a writing task from your teacher.

Incorporate an Example

EXAMINE THE MENTOR TEXT

Notice how the author of "Not Everything It Seems" elaborates by providing an example that connects to her controlling idea.



> Beneath the surface, the aim of an influencer is to create a need for a product by blending seemingly real-life situations with product placement, the inclusion of a brand-name items. Think of a makeup vlogger who demonstrates easier ways to apply eyeliner. The presentation may look relaxed and friendly, but the intent to sell you the eyeliner is very real.

The author gives an **example**.

The author **connects** the example to her controlling idea.

Try These Suggestions

Vary the ways you integrate each source into your writing. Try these out:

- In "Not Everything It Seems," the author states . . .
- . . . according to Arnetta Carter, author of "Not Everything It Seems."

APPLY TO YOUR DRAFT

When you use information you found while researching, be sure to cite the source. Include the text's title or the author's name before or after the reference.

Use this chart to practice citing a source. Then apply this technique to other sources in your draft essay.

Introduce State one fact or other piece of information from a source.	
Cite Name the fact's source. Include the title and the author's name.	
Elaborate Explain how the fact and source support your controlling idea.	

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Sum Up Ideas in a Conclusion

EXAMINE THE MENTOR TEXT

In the conclusion of "Not Everything It Seems," author Arnetta Carter sums up ideas stated earlier and then leaves readers with one final, memorable thought.

The author sums up ideas stated previously about how viewers should view influencers.

The author finishes with a sentence that leaves readers with **something to think about.**

> . . . Overall, it takes a degree of critical thinking and natural skepticism to navigate this complex world. It's not necessary to shun influencers; simply try to strike a balance in your choices. . . .
>
> In the end, be aware of the reality behind the glamour.

APPLY TO YOUR DRAFT

End your essay with a concluding paragraph that summarizes the controlling idea and your main supporting ideas. In addition, excellent informative essays end with a thought-provoking idea that relates to your information but gives readers a new way to look at it. Use this chart to help you draft your concluding paragraph.

Summarize In a sentence or two, sum up your controlling idea and main supporting points.	
Provide a Fresh Idea Offer a compelling piece of information you didn't include earlier in your essay.	
Leave Readers Thinking Conclude with a thought-provoking statement for readers to consider.	

3 REVISE YOUR INFORMATIVE ESSAY

Professional authors know that revising is the most important part of writing. First drafts can always use some touch-ups. Use the guide to help you revise your essay.

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Help with Revision

Find a **Peer Review Guide** and **Student Models** online.

REVISION GUIDE

ASK YOURSELF	PROVE IT	REVISE IT
Introduction Does my introduction clearly introduce the topic?	**Highlight** the introduction. **Underline** words or sentences that describe the topic.	**Add** or **revise** sentences to clarify the topic.
Controlling Idea Is the controlling idea developed logically?	**Number** the paragraphs and evaluate the flow of ideas.	**Rearrange** paragraphs to make the essay flow logically.
Transitions Do transitions connect ideas and clarify relationships?	**Circle** transitions.	**Add** or **revise** transitions to connect ideas.
Elaboration Do I elaborate by including facts, definitions, concrete details, quotations, examples, and include text sources?	**Underline** important facts, supporting details, and examples. Check for source information.	**Add** facts, details, and/or examples to develop the idea in each paragraph. **Verify** that you have cited sources accurately.
Language Have I used precise vocabulary and maintained a formal style?	**Make a check mark** (✓) next to domain-specific words and precise vocabulary.	**Revise** sentences to use clear, exact vocabulary.
Conclusion Does my conclusion summarize the information in the essay? Does it give readers something to think about?	**Underline** sentences that summarize the controlling idea.	**Revise** the conclusion so it sums up your ideas and leaves readers with an important thought.

APPLY TO YOUR DRAFT

Consider the following as you look for opportunities to improve your writing.

- Make sure you used a consistent tone that fits the audience named in the prompt: a print magazine or e-zine for young adults.
- Review the research you included to make sure fits with your ideas.
- Correct any errors in grammar and punctuation.

Peer Review in Action

Once you have finished revising your informative essay, you will exchange papers with a partner in a peer review. During a peer review, you will give suggestions to improve your partner's draft.

Read this body paragraph from a student's draft and examine the comments made by her peer reviewer.

First Draft

Beware of Influencers

By Abby Harrison, Whitfield Middle School

As everybody knows, lots of influencers aren't just trying to be your friendly pals. They're just trying to sell you stuff. One article I read said gamers get paid by video companies to stream their games to get us to buy them! Not cool at all.

The tone and language in this paragraph are too informal, and it's not true that "Everybody knows" anything.

Mentioning the source name and author will make this statement more believable.

Now read the revised body paragraph below. Notice how the writer has improved her draft by elaborating on information and making revisions based on her peer reviewer's comments.

Revision

Beware of Influencers

By Abby Harrison, Whitfield Middle School

There has been a lot of publicity lately about influencers and their sometimes secretive role in selling products. In the article "Not Everything It Seems," author Arnetta Carter says gamers get paid by video companies to stream their games to convince viewers to buy them! People should beware of these sneaky sales techniques.

You've improved the tone a lot! Now this sounds like a magazine article.

This reference makes your source clear and believable.

APPLY TO YOUR DRAFT

During your peer review, give each other specific suggestions for making your essays more effective. Use your revision guide to help you. When receiving feedback from your partner, listen attentively and ask questions to make sure you fully understand the revision suggestions.

4 EDIT YOUR INFORMATIVE ESSAY

Edit your final draft to check for proper use of standard English conventions and to correct any misspellings or grammatical errors.

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Interactive Grammar Lesson: Capitalization

Watch Your Language!

CAPITALIZE PROPER ADJECTIVES

Proper nouns name specific, one-of-a-kind things. When a proper noun is used as an adjective, it creates a proper adjective. Proper nouns and proper adjectives are capitalized.

Read the following sentence from "Not All It Seems."

> For example, Twitch streamers get paid by video game companies to stream their games, because they want you to buy them!

Note that the sentence contains a proper adjective that is correctly capitalized. Here *Twitch* is a proper noun that acts as an adjective, modifying the word *streamers*.

Capitalize Correctly

Words that are capitalized include:

- Proper names and titles
- Geographical names
- Organizations and events
- Proper adjectives
- First words of sentences
- The pronoun *I*

APPLY TO YOUR DRAFT

Now apply what you've learned about capitalization to your work.

1. **Read your draft aloud** and underline words that are capitalized and those that you have questions about.
2. **Check the underlined words** against a list of capitalized word types.
3. **Exchange drafts** with a peer and review capitalization.

5 PUBLISH YOUR INFORMATIVE ESSAY

Share It!

The prompt asks you to write your informative essay for a print magazine or e-zine geared to young adults. You may also use your essay as inspiration for other projects.

Ways to Share

- **Create a podcast** for your school website to share audio essay readings.
- **Give a presentation** to your class on your findings.
- **Hold a class debate** about the pros and cons of influencers.

Reflect & Extend

Here are some other ways to show your understanding of the ideas in Unit 1.

Reflect on the **Essential Question**

- **What can blur the lines between what's real and what's not?**

Has your answer to the question changed after reading the texts in this unit? Discuss your ideas.

You can use these sentences to help you reflect on your learning.

- **My opinion has changed because . . .**
- **I wonder about . . .**
- **I was interested to learn that . . .**

Writing

Write a Short Story

You have two characters (human, animal, alien—or any mixture you like). The first character isn't sure whether to trust the second. Why? What happens to prove the first character's suspicions right or wrong? Use the chart to jot or sketch your ideas. Then, write your story.

ASK YOURSELF	MY NOTES
Who are my **characters**? What is their relationship?	
What causes the characters' **conflict**? What makes one character distrust the other?	
What is the **resolution** to the conflict? What do the characters learn?	

Project-Based Learning

Create a Sketchnote

In this unit, you've explored the idea that things are not always what they seem. Now, in small groups, choose a text from the unit. Each group should create a sketchnote (or multiple ones) that analyze a specific passage from that text. A sketchnote combines words with drawings and other markings that make sense to you. Here are some questions to ask yourself as you get started:

- What do I already understand about this passage?
- What's the best way to organize my ideas?
- What do I want to explore further in my sketchnote?

When you are done, share sketchnotes with the rest of the class and determine how they help answer the Essential Question.

Ed

Media Project

To find help with this task online, access **Create a Sketchnote.**

UNIT
2

Ed

Get hooked by the unit topic.

Stream to Start Video

ESSENTIAL QUESTION:

How do actions define us?

Take Control

> ***"The most effective way to do it, is to do it."***
>
> —Amelia Earhart

Analyze the Image

How much can be overcome by taking control?

Spark Your Learning

Here's a chance to spark your learning about ideas in **Unit 2: Take Control.**

As you read, you can use the **Response Log** (page R2) to track your thinking about the Essential Question.

Make the Connection

When was the last time you had to take control of a problem? Did you react quickly or take a series of steps? Sketch or write a few lines to explain how you handled the situation.

Think About the Essential Question

How do actions define us?
What comes to mind when you think about this question?

Prove It!

Turn to a partner and use one of the words in a sentence about what it's like to overcome a tough situation.

Sound Like an Expert

You can use these Academic Vocabulary words to write and talk about the topics and themes in the unit. Which of these words do you already feel comfortable using when speaking or writing?

	I can use it!	I understand it.	I'll look it up.
aspect	☐	☐	☐
cultural	☐	☐	☐
evaluate	☐	☐	☐
resource	☐	☐	☐
text	☐	☐	☐

Preview the Texts

Look over the images, titles, and descriptions of the texts in the unit. Mark the title of the selection that interests you most.

Heartbeat

Short Story by **David Yoo**

For Dave, appearing fit is an extreme exercise.

The Flight of Icarus

Myth retold by **Sally Benson**

A daring escape goes way too far.

Icarus's Flight

Poem by **Stephen Dobyns**

The speaker has a unique view of Icarus's famous fall.

Rogue Wave

Short Story by **Theodore Taylor**

Mere minutes can mean life or death after Scoot and Sully are hit by a violent wave.

Women in Aviation

History Writing by **Patricia and Fredrick McKissack**

How far were these women willing to go to pursue the dream of flight?

Thank You, M'am

Short Story by **Langston Hughes**

An unexpected encounter could change a life.

A Police Stop Changed This Teenager's Life

Article by **Amy B Wang**

An unexpected encounter leads to an unexpected outcome.

I Wonder . . .

What sorts of situations cause people to rise up to take control? Jot down your answer.

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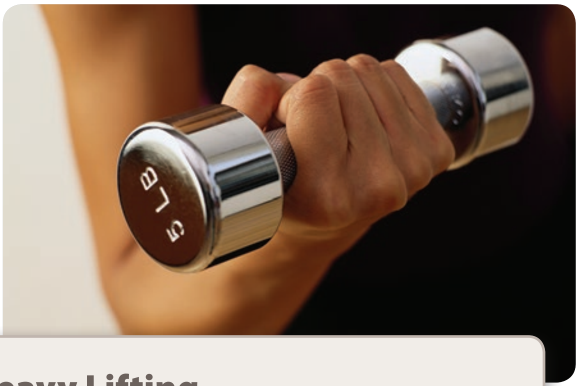
Heartbeat

Short Story by David Yoo

ESSENTIAL QUESTION:
How do actions define us?



Engage Your Brain

Choose one or more of these activities to start connecting with the short story you're about to read.

Friends in Need

Do you have friends who sometimes seem unsure of themselves? How might they become more confident? List some of your ideas.

Heavy Lifting

This short story includes some terminology related to weight lifting. Jot down any words you know about muscle groups and body-weight exercises. If necessary, find out the benefits of strength-training and why it's advised that teens approach it carefully.

Nobody's Perfect

With a partner, discuss the unhealthy choices people make to live up to media images. What healthier choices might improve both their physical and mental well-being?

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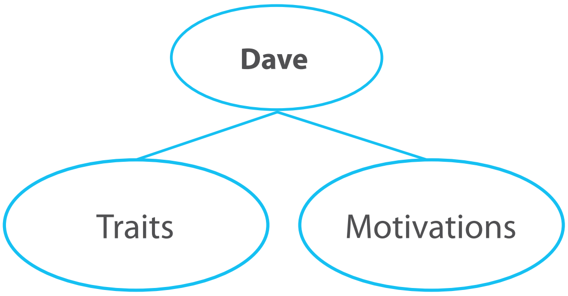
Analyze Character

Characters are the people, animals, or other figures in a story. Analyzing characters' traits and motivations helps you understand both the characters and the story.

- **Character traits** are a character's personal qualities.
- **Character motivations** are the reasons characters act the way they do.

As you read "Heartbeat," consider what you can learn about Dave, the main character, through his thoughts, words, and actions. Make and complete a diagram like the one below to analyze his traits and motivations.



Focus on Genre

Short Story

- has a single idea and can be read in one sitting
- develops one or more characters
- presents a plot with one main conflict
- includes a setting
- may be realistic or imaginary
- often conveys a theme or lesson about life

Analyze Conflict

Every story is built upon a **conflict,** or a struggle between opposing forces. Two types of conflicts often appear in stories.

- An **external conflict** is a struggle against an outside force, such as nature, a physical obstacle, or another character.
- An **internal conflict** is a struggle that occurs in a character's mind, often due to a clash in feelings, thoughts, or values.

A story's **setting**—the time and place of the action—may also affect character development.

As you read "Heartbeat," look closely at the struggle Dave faces. Infer whether it reveals a primarily external or internal conflict.

Annotation in Action

Here is an example of how one reader responded to the opening of "Heartbeat." As you read the story, mark details that show the main character's traits and conflicts.

My nickname's "Heartbeat," because my friends swear that you can actually see the pulse on my bare chest. I've always been skinny. Everyone assumes I'm a weakling because I'm so thin (I prefer "lean and mean" or "wiry"), despite being a three-sport athlete. I decided to do something about it this fall when Sarah, the girl I have a crush on, said, "Oh my gosh . . . you are so skinny." She was visibly repulsed by my sunken chest as I stepped off the soccer bus after practice.

Aha! Sarah's words push an insecure character into a sudden decision.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when writing or speaking.

- **metabolism** ☐
- **moot** ☐
- **futile** ☐
- **delirious** ☐

Turn to a partner and talk about the words you already know. Then, use as many words as you can in an explanation of why high school can be a stressful environment. As you read "Heartbeat," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

Born in 1974, **David Yoo** has often felt like an outsider. While attending an international school in Korea, he was the only Korean American student among German and Saudi Arabian classmates. When his family moved to Connecticut, he again encountered few Asian peers. He published his first book, *Girls for Breakfast*, when he was twenty-nine. The book is a humorous account of a Korean American teenage hero's efforts to fit in at a suburban American high school.

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Heartbeat

Short Story by **David Yoo**

For Dave, appearing fit is an extreme exercise.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 My nickname's "Heartbeat," because my friends swear that you can actually see the pulse on my bare chest. I've always been skinny. Everyone assumes I'm a weakling because I'm so thin (I prefer "lean and mean" or "wiry"), despite being a three-sport athlete. I decided to do something about it this fall when Sarah, the girl I have a crush on, said, "Oh my gosh . . . you are so skinny." She was visibly repulsed by my sunken chest as I stepped off the soccer bus after practice. I silently vowed to do everything within my power to become the "after" picture. I was sixteen years old, but looked like I was eleven.

2 For the rest of fall, I did countless push-ups and curled free weights until I couldn't bend my arms. I got ridiculously strong and defined, but I wasn't gaining weight. I wanted to be *thicker*. I didn't care about getting stronger if nobody could tell. I did research, and started lifting heavier weights at lower reps and

ANALYZE CHARACTER

Annotate: In paragraph 1, mark three things that Dave says other people say to him or think about him.

Infer: What does beginning the story with this information suggest about the kind of person Dave is?

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ANALYZE CONFLICT

Annotate: In paragraph 2, mark Dave's motivation for exercising.

Draw Conclusions: Does Dave mainly struggle with an external conflict or an internal conflict? Explain.

supplemented my meals with weight-gainer shakes, egg whites, boiled yams, and tubs of cottage cheese. I forced myself to swallow the daily caloric intake equivalent of three overweight men and still wasn't able to increase my mass. (I have a ridiculously fast **metabolism**.) Over Christmas break I cut out all useless movement, like Ping-Pong and staircases, because I'm like a sieve—the 83 calories in a mini-Snickers bar is **moot** because I waste 90 chewing it.

3 I returned to school in January depressed, because I was still Heartbeat in everyone's eyes. I constantly weighed myself. At least once an hour, no matter where I was, I'd find a bathroom so I could take off my shirt and flex in the mirror for a couple of minutes. I was so frustrated that nothing was working—but the frustration didn't last. I was sitting in study hall two weeks ago when Sarah said the magic words: "Have you been working out, Dave? You look bigger." I couldn't tell if she was being sarcastic. I went home and inspected myself in the mirror. I did look bigger!

4 But then I realized the reason: I'd accidentally worn *two* T-shirts under my rugby shirt that day. It was just an illusion. I was **futilely** stuffing my face and religiously pumping iron and failing to alter my appearance, and now I'd stumbled on the simplest solution to looking bigger. I felt like I was reborn.

5 I went to school the next day wearing two T-shirts under my turtleneck. I felt solid. By the end of last week, I was wearing three T-shirts under my rugby shirt. This Monday I tucked four T-shirts under my plaid button-down. It gave me traps that didn't exist. My Q-tip-sized shoulders transformed

metabolism
(mĭ-tăb´ə-lĭz´əm) *n.* A living thing's *metabolism* is the chemical processes that give it energy and produce growth.

moot
(mo͞ot) *adj.* Something that is *moot* is unimportant or irrelevant.

futile
(fyo͞ot´l) *adj.* When something is *futile*, it has no useful or meaningful result.

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Don't forget to **Notice & Note** as you read the text.

into NBA-grapefruit deltoids.[1] I could tell my classmates subtly regarded me differently. It was respect. Sarah gave me a look I'd never seen before, as if she felt . . . *safer* around me. I was walking down the hallway at the end of the day and must have twisted awkwardly because suddenly my zipper literally exploded, and all my T-shirts spilled out of my pants. Luckily, the hallway was empty and I was wearing a belt.

6 I realized I had artificially outgrown my clothes. My buttondowns were so tight that a few seconds after jamming the extra layers into my pants, the pressure would suddenly bunch the cloth up in random places so it looked like I had a goiter[2] on my shoulder or something. I complained to my parents over dinner last night. "I don't fit into anything anymore," I said. "It reflects poorly on you guys. You could get arrested."

7 "What are you talking about? You look the same as always. You're still my little boy," my dad replied, putting me in a headlock and giving me a noogie. I glared at him.

8 "I need a new ski jacket," I said. It was true. I could barely clap my hands with all the layers I was wearing. I was getting out of control at this point. The four T-shirts under my wool sweater were smushing my lungs together like a male girdle. It was a small price to pay; nobody called me Heartbeat anymore, I reminded myself.

9 After dinner I went to a party. Even though it was winter, I opted to hang out on the back porch as much as possible because it was so hot inside. Being indoors was like a sauna, but Sarah was in the basement so I headed that way. We were talking and she noticed that I was dripping with perspiration. "You're trembling," she said, touching my shoulder. She thought I was nervous talking to her and probably thought it was cute, but in reality I was on the verge of passing out because I was wearing four tight T-shirts and two long-sleeves under my wool sweater, not to mention the sweatpants tucked into my tube socks to add heft to my (formerly chicken-legs) quads. She squeezed my biceps.[3]

10 "Jeez, Dave, how many layers are you wearing?"

11 I couldn't even feel her squeezing them.

12 "I have to go," I said, excusing myself to another corner of the basement. Everyone was smushed together. It was so hot everyone except me was hanging out in T-shirts and tank tops.

---

[1] **traps . . . deltoids:** traps (short for trapezius) are large, flat upper-back muscles; deltoids are triangular muscles that connect the top of the shoulder to the arm.

[2] **goiter:** swollen thyroid gland often visible at the bottom of the neck.

[3] **quads . . . biceps:** quads (short for quadriceps) are long muscles in the front of the thigh; biceps are the large muscles in the front of the upper arm.

delirious

(dĭ-lîr´ē-əs) *adj.* Someone who is *delirious* is temporarily confused, often because of fever or shock.

NOTICE & NOTE

AHA MOMENT

When you notice a sudden realization that shifts a character's actions or understandings, you've found an **Aha Moment** signpost.

Notice & Note: Mark what Dave suddenly realizes in paragraph 12.

Infer: How might this realization change things for Dave?

I was sopping and **delirious** and felt claustrophobic. My chest was cold because I had four drenched T-shirts underneath my sweater. It looked like I was breaking out with Ebola[4] or something. When I coughed people turned away from me in fear. *Abandon ship, abandon ship!* I had no choice but to take some layers off. I lurched to the bathroom. My arms were ponderously heavy as I pulled off the sweater. Just lifting my arms exhausted me, and I had to stop midway and take a rest by sitting on the edge of the tub, gasping. I slowly peeled off the layers, one at a time. I took off my pants and peeled off my sweatpants, too, down to my undies. I dried myself off with a wash cloth. My red T-shirt had bled onto the three white Ts because of the sweat, so they now were faded pink tie-dyes. I hoisted the bundle of clothes and was shocked at the weight. I jammed them into the closet. I'd retrieve them later, before I left. I put my sweater back on without anything underneath. After two weeks of constricting my air supply and range of motion by wearing upwards of six layers, I was amazed at how much freedom I had with my arms. I felt like dancing for the first time in my life. I suddenly realized what I really looked like at this party: a padded, miserable, and frustrated puffball, burning up in all my layers. All this because I hated my nickname?

13 I got home and realized I'd left my bundle of wet clothes back at the party. I took this as a sign. My days of wearing extra layers was officially over. Had Sarah fallen for the padded me, she'd be falling for someone else. Besides, winter wasn't going to last forever, and I couldn't just revert back to wearing just one set of clothes like a normal human being come spring. The change in my outward appearance would be the equivalent of a sheared sheep. From now on, I was going to just be me.

14 That was last night. *I'm not disgustingly thin*, I constantly remind myself. I am wiry. I'm lean and mean.

15 Outside it's snowing again. There's a party tonight, and my friends are on their way to pick me up. I don't know what to wear, so I lay out four different outfits on the floor as if they're chalk outlines of people. A car horn honks ten minutes later and I still haven't decided on an outfit. Maybe I'll just wear all of them.

---

[4] **Ebola:** a deadly virus that causes high fever and bleeding.

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TURN AND TALK

What is your response to Dave's last statement? Share your response with a partner.

ESSENTIAL QUESTION:

How do actions define us?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What do Dave's actions in the story suggest? Select the best answer.

Ⓐ He wants quick results in spite of his natural thinness.

Ⓑ He is disciplined and determined to reach his goal.

Ⓒ He is strong and healthy but not very athletic.

Ⓓ He cares about his health as much as his image.

Part B

Select **two** sentences that support the answer to Part A.

Ⓐ "For the rest of fall, I did countless push-ups and curled free weights until I couldn't bend my arms." (paragraph 2)

Ⓑ ". . . I'd find a bathroom so I could take off my shirt and flex in the mirror for a couple of minutes." (paragraph 3)

Ⓒ "I couldn't even feel her squeezing them." (paragraph 11)

Ⓓ "My buttondowns were so tight . . . it looked like I had a goiter on my shoulder or something." (paragraph 6)

Ⓔ "I've always been skinny." (paragraph 1)

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Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

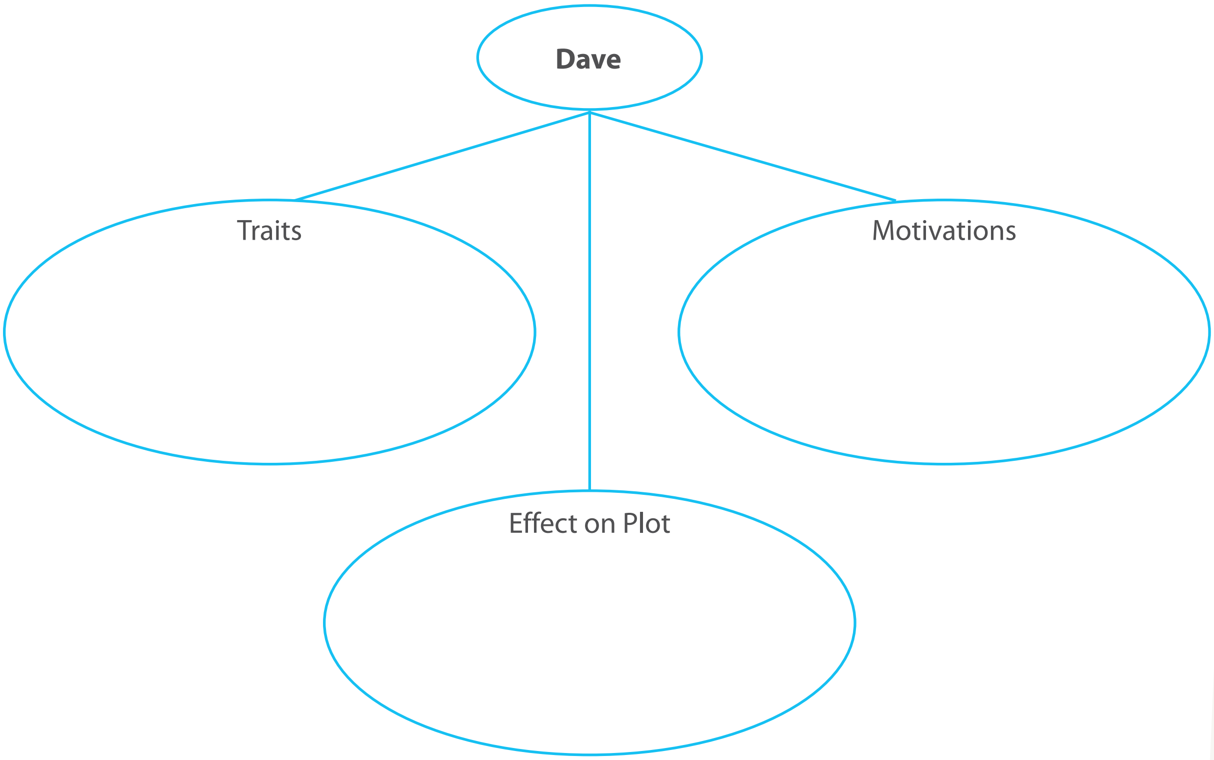
NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

① **CITE EVIDENCE** Reread paragraph 2. How can you tell Dave is motivated by other people's opinions of him?

② **ANALYZE** Dave thinks his friends view him with more respect now that he's wearing layers. How might his father's comment in paragraph 7 be an **Aha Moment** for Dave? Explain.

③ **ANALYZE** How do Dave's character traits drive the plot events in "Heartbeat"? Add to the diagram you started on page 101.



④ **INTERPRET** According to paragraph 13, how has Dave's thinking about Sarah changed? Explain.

⑤ **EVALUATE** What do Dave's thoughts suggest about how he has resolved his conflict?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Note of Apology

Imagine Sarah has figured out Dave's motivation for his changed appearance. As Sarah, write a note that

- expresses regret about Dave's efforts to impress her
- apologizes for anything she might have unknowingly done to affect his actions
- explains how she really feels about Dave

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- **aspect**
- **cultural**
- **evaluate**
- **resource**
- **text**

Speaking & Listening

↳ Father-Son Role-Play

As teens become more independent, they're often less open with loved ones. With a partner, act out a casual but meaningful talk between Dave and his dad.

- Have Dave share recent events as well as his newfound attitude about himself.
- Have Dave's dad respond to his son in a way that shows he understands. No noogies allowed.

Social & Emotional Learning

↳ Self-Help Infographic

With a partner, briefly research behaviors that can boost self-esteem and self-confidence. Work together to devise an infographic to illustrate the benefits of these behaviors. Prepare your infographic using these steps:

- Consider the audience for your information. Direct your central ideas to them and be sure to include helpful tips.
- Draft several brief paragraphs, each with a clear, concise topic sentence that's supported by text evidence and your research.
- Create illustrations to include in the infographic.

Expand Your Vocabulary

PRACTICE AND APPLY

Complete each sentence in a way that shows the meaning of the boldfaced vocabulary word.

1. He knows that he has a slow **metabolism** because ______________________.
2. Your argument against pasta for dinner is **moot** because __________________.
3. It is **futile** to try to be on time when you _____________________________.
4. I would probably be **delirious** if I ___________________________________.

Vocabulary Strategy

Greek Prefixes

A **prefix** is a word part that is attached to the beginning of a word. The vocabulary word *metabolism* contains the Greek prefix *meta-*, which can mean "changed," "going beyond," or "higher." This prefix is found in many English words. Use **context clues,** or words, phrases, sentences, and paragraphs surrounding the word, and your knowledge of the prefix's meaning to help you understand unfamiliar words that begin with with *meta-*.

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Interactive Vocabulary Lesson: Common Roots, Prefixes, and Suffixes

PRACTICE AND APPLY

Choose the word that best completes each sentence. Then explain to a partner how the prefix *meta-* relates to the meaning of each word. If necessary, look up each word in a print or online dictionary.

metamorphosis **metaphysics** **metacognition**

1. Most religions focus on _______________ and spirituality.
2. Kids go through a kind of _______________ in their adolescent years.
3. Understanding one's own cognitive, or thinking, process is referred to as _______________.

Watch Your Language!

Types of Clauses

An **adjective clause,** or **relative clause,** is a subordinate clause that is used as an adjective. It usually follows the noun or pronoun it modifies in a sentence. An adjective clause is often introduced by a relative pronoun such as *that, which, who, whom,* or *whose*. An adjective clause can also be introduced by a subordinating conjunction such as *until, after, where, when, because,* or *although*.

Interactive Grammar Lesson: Kinds of Clauses

Dave relies on clothing that adds bulk to his frame.

A **restrictive clause** provides information that is necessary to understand the meaning of the sentence. Restrictive clauses are not set off with commas or other punctuation.

The person whom Dave most wants to impress is Sarah.

A **nonrestrictive clause** provides additional information in a sentence whose meaning is already clear. Nonrestrictive clauses are often set off from the rest of the sentence with commas, or sometimes with parentheses or dashes.

The crowded basement, where Dave is trapped, overwhelms him.

PRACTICE AND APPLY

In these sentences from "Heartbeat," identify whether the underlined text functions as a restrictive or nonrestrictive clause.

1. Everyone assumes I'm a weakling because I'm so thin (I prefer "lean and mean" or "wiry"), despite being a three-sport athlete.

2. It gave me traps that didn't exist.

3. I realized I had artificially outgrown my clothes.

The Flight of Icarus

Myth retold by **Sally Benson**

ESSENTIAL QUESTION:
How do actions define us?

Engage Your Brain

Choose one or more of these activities to start connecting with the myth you're about to read.

Mythic Portrait

Greek myths feature a host of unforgettable characters with amazing abilities. Use the space below to draw one of the characters.

Oops Moment

Describe a situation in which you wish you had acted differently. What should you have done? What did you learn from that experience?

Speed Chat

As a class, form two rows facing each other. Answer these questions to share your familiarity with Greek mythology. Spend 60 seconds discussing each question.

- What Greek gods or goddesses are you aware of?
- What mythical monsters do you know?
- What portrayals of Greek myths have you read about or viewed?

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Analyze Myth

"The Flight of Icarus" is a **myth**, a traditional story that offers answers to questions about the origins of the world, natural events, human life, and customs.

Myths often include exciting, action-packed plots. Many myths also suggest values—for example, honesty, cleverness, or moderation (acting within reasonable limits)—that are important to a culture. As you read, look for the characteristics of myth listed in Focus on Genre.

Focus on Genre

Myth

- has characters who are gods or who have special abilities
- is set in ancient times
- includes events that could not happen in real life
- often teaches a lesson relating to a cultural value

Determine Themes

A **theme** is a message about life or human nature that a writer shares with the reader. Many themes are **universal,** or applicable to anyone. An example of a universal theme might be "greed can lead to ruined lives" or "the simple things in life are the most meaningful." Writers sometimes state a theme directly. More often, you must analyze story events and characters' actions to **infer**, or make logical guesses about, the theme of a story.

Myths often contain more than one theme. These themes reflect the cultural values of the society in which the myth originated. By analyzing the behavior of mythic characters, you can learn lessons about the traits that mattered to a culture. Think about the questions in the chart as you determine the themes in a myth.

FINDING A MYTH'S THEME

- What do the characters want?
- What do the characters do to reach their goals?
- Do the characters succeed? Why or why not?

Annotation in Action

This model shows one reader's note about a section of "The Flight of Icarus." As you read the selection, mark details that may indicate the myth's theme.

Daedalus was an ingenious artist and was not discouraged by his failures. "Minos may control the land and sea," he said, "but he does not control the air. I will try that way."

Daedalus is smart and determined. Maybe this connects to a theme.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when writing or speaking.

moderate ☐
prowess ☐
frantic ☐
anxiety ☐

Turn to a partner and talk about the words you already know. Then, use as many words as you can to write a prediction about Icarus. As you read "The Flight of Icarus," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

In ancient Greece, myths weren't old stories passed down from generations ago. Myths were vital to everyday life and central to the culture's elaborate belief system. Myths explained a mystifying world and offered wisdom on how to live in it. The myth of Daedalus and his son, Icarus, is one example.

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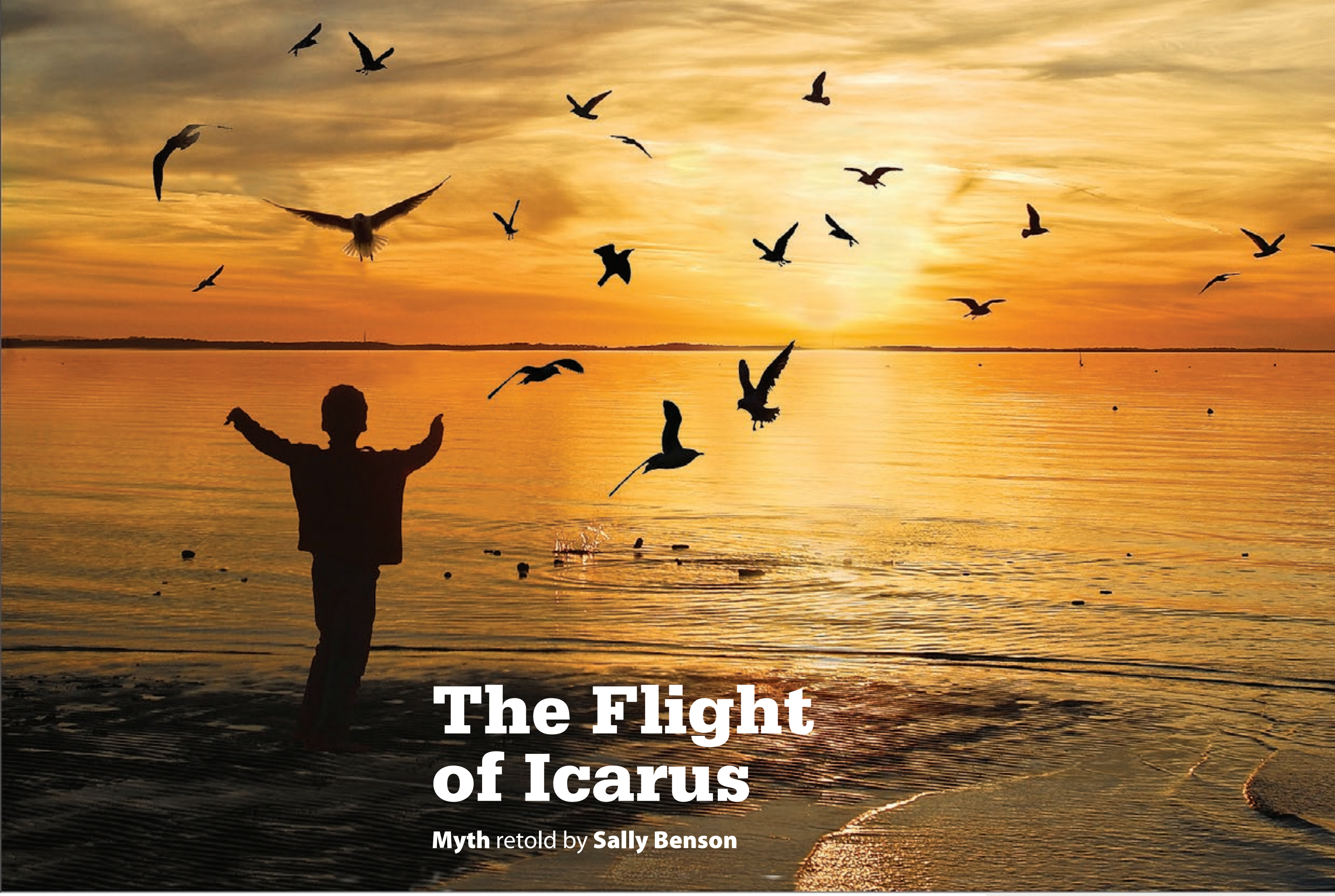

The Flight of Icarus

Myth retold by **Sally Benson**

A daring escape goes way too far.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 When Theseus escaped from the labyrinth, King Minos flew into a rage with its builder, Daedalus, and ordered him shut up in a high tower that faced the lonely sea. In time, with the help of his young son, Icarus, Daedalus managed to escape from the tower, only to find himself a prisoner on the island. Several times he tried by bribery to stow away on one of the vessels sailing from Crete, but King Minos kept strict watch over them, and no ships were allowed to sail without being carefully searched.

2 Daedalus was an ingenious artist and was not discouraged by his failures. "Minos may control the land and sea," he said, "but he does not control the air. I will try that way."

ANALYZE MYTH

Annotate: Mark the detail in paragraphs 1–2 that states the problem Daedalus and Icarus face.

Draw Conclusions: How do you think Daedalus plans to solve the problem? Why do you think so?

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Close Read Screencast

Listen to a modeled close read of this text.

3 He called his son, Icarus, to him and told the boy to gather up all the feathers he could find on the rocky shore. As thousands of gulls soared over the island, Icarus soon collected a huge pile of feathers. Daedalus then melted some wax and made a skeleton in the shape of a bird's wing. The smallest feathers he pressed into the soft wax and the large ones he tied on with thread. Icarus played about on the beach happily while his father worked, chasing the feathers that blew away in the strong wind that swept the island and sometimes taking bits of the wax and working it into strange shapes with his fingers.

4 It was fun making the wings. The sun shone on the bright feathers; the breezes ruffled them. When they were finished, Daedalus fastened them to his shoulders and found himself lifted upwards, where he hung poised in the air. Filled with excitement, he made another pair for his son. They were smaller than his own, but strong and beautiful.

5 Finally, one clear, wind-swept morning, the wings were finished, and Daedalus fastened them to Icarus's shoulders and taught him how to fly. He bade him watch the movements of the birds, how they soared and glided overhead. He pointed out the slow, graceful sweep of their wings as they beat the air steadily, without fluttering. Soon Icarus was sure that he, too, could fly and, raising his arms up and down, skirted over the white sand and even out over the waves, letting his feet touch the snowy foam as the water thundered and broke over the sharp rocks. Daedalus watched him proudly but with

N **NOTICE & NOTE**

WORDS OF THE WISER

When you notice a wiser character giving advice about life to the main character, you've found a **Words of the Wiser** signpost.

Notice & Note: In paragraph 5, mark the warning that Daedalus gives Icarus.

Infer: What life lesson does Daedalus give, and how might it affect Icarus?

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Don't forget to **Notice & Note** as you read the text.

misgivings. He called Icarus to his side and, putting his arm round the boy's shoulders, said, "Icarus, my son, we are about to make our flight. No human being has ever traveled through the air before, and I want you to listen carefully to my instructions. Keep at a **moderate** height, for if you fly too low, the fog and spray will clog your wings, and if you fly too high, the heat will melt the wax that holds them together. Keep near me and you will be safe."

moderate (mŏd′ər-ĭt) *adj.* When something is *moderate*, it is kept within a certain limit.

6 He kissed Icarus and fastened the wings more securely to his son's shoulders. Icarus, standing in the bright sun, the shining wings dropping gracefully from his shoulders, his golden hair wet with spray, and his eyes bright and dark with excitement, looked like a lovely bird. Daedalus's eyes filled with tears, and turning away, he soared into the sky, calling to Icarus to follow. From time to time, he looked back to see that the boy was safe and to note how he managed his wings in his flight. As they flew across the land to test their **prowess** before setting out across the dark wild sea, plowmen below stopped their work and shepherds gazed in wonder, thinking Daedalus and Icarus were gods.

prowess (prou′ĭs) *n. Prowess* is strength and courage.

7 Father and son flew over Samos and Delos, which lay on their left, and Lebinthus,[1] which lay on their right. Icarus, beating his wings in joy, felt the thrill of the cool wind on his face and the clear air above and below him. He flew higher

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[1] **Samos . . . Delos . . . Lebinthus** (sā′mŏs′... dē′lŏs′... lu bĭn′thus′)**:** small Greek islands in the eastern Aegean Sea.

and higher up into the blue sky until he reached the clouds. His father saw him and called out in alarm. He tried to follow him, but he was heavier and his wings would not carry him. Up and up Icarus soared, through the soft, moist clouds and out again toward the glorious sun. He was bewitched by a sense of freedom and beat his wings **frantically** so that they would carry him higher and higher to heaven itself. The blazing sun beat down on the wings and softened the wax. Small feathers fell from the wings and floated softly down, warning Icarus to stay his flight and glide to earth. But the enchanted boy did not notice them until the sun became so hot that the largest feathers dropped off and he began to sink. Frantically he fluttered his arms, but no feathers remained to hold the air. He cried out to his father, but his voice was submerged in the blue waters of the sea, which has forever after been called by his name.

frantic
(frăn´tĭk) *adj.* If you do something in a *frantic* way, you do it quickly and nervously.

8 Daedalus, crazed by **anxiety**, called back to him, "Icarus! Icarus, my son, where are you?" At last he saw the feathers floating from the sky, and soon his son plunged through the clouds into the sea. Daedalus hurried to save him, but it was too late. He gathered the boy in his arms and flew to land, the tips of his wings dragging in the water from the double burden they bore. Weeping bitterly, he buried his small son and called the land Icaria in his memory.

anxiety
(ăng-zī´ĭ-tē) *n. Anxiety* is an uneasy, worried feeling.

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Text in Focus Video

Learn about analyzing idioms.

9 Then, with a flutter of wings, he once more took to the air, but the joy of his flight was gone and his victory over the air was bitter to him. He arrived safely in Sicily, where he built a temple to Apollo and hung up his wings as an offering to the god, and in the wings he pressed a few bright feathers he had found floating on the water where Icarus fell. And he mourned for the birdlike son who had thrown caution to the winds in the exaltation of his freedom from the earth.

DETERMINE THEMES

Annotate: Mark the sentence in paragraph 9 that relates directly to the main theme of this myth.

Critique: How does the location of this sentence help emphasize the theme?

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TURN AND TALK

With a partner, discuss what people have learned from this story for thousands of years.

ESSENTIAL QUESTION:

How do actions define us?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Select the sentence that supports the idea that Icarus loves to fly.

- Ⓐ "The sun shone on the bright feathers; the breezes ruffled them." (paragraph 4)
- Ⓑ "As thousands of gulls soared over the island, Icarus soon collected a huge pile of feathers." (paragraph 3)
- Ⓒ "He bade him watch the movements of the birds, how they soared and glided overhead."(paragraph 5)
- Ⓓ "Icarus, beating his wings in joy, felt the thrill of the cool wind on his face and the clear air above and below him." (paragraph 7)

2. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What is a central theme of the story?

- Ⓐ Only true heroes can perform superhuman acts.
- Ⓑ People must know their place in the universe.
- Ⓒ Being able to live in freedom is worth any cost.
- Ⓓ Spending time with family members is important.

Part B

How does the author develop the theme in Part A?

- Ⓐ by describing Daedalus's joy at seeing his son fly
- Ⓑ by detailing how Daedalus created the wings
- Ⓒ by noting Daedalus's concerns about Icarus
- Ⓓ by highlighting Icarus's playfulness

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Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1 **SUMMARIZE** Reread paragraphs 3–4. Fill in this chart to summarize in a few sentences what Daedalus does to help himself and his son escape from the island.

DAEDALUS'S ACTIONS	
Paragraph 3 Details	**Paragraph 4 Details**
Summary	

2 **IDENTIFY** Review paragraphs 3–5. What elements of the setting help Daedalus carry out his plan?

3 **COMPARE** How are the actions of Daedalus and Icarus related to the universal theme of moderation? Explain how their actions reflect similarities and differences in their personalities and experiences. Refer to the chart on page 113 on finding the theme of a myth.

4 **SYNTHESIZE** Reread paragraph 9. Keeping in mind Daedalus's original goal, do you think he succeeded or failed? What does your answer suggest about the Greeks' beliefs concerning their place in the world in relation to their gods?

5 **CONNECT** "The Flight of Icarus" includes some specific wise words from a father to his son. How does this myth, as a whole, illustrate the idea of **Words of the Wiser?**

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Blog Post

Even with today's sophisticated technology, human-controlled flight carries the risk of disaster. Are humans still trying to master the art of flying? In a blog post, share your views and consider questions like these:

- Should humans still press to explore ways to improve flight, even to the outer reaches of space?
- How do continued advancements in flight benefit humans? Do the rewards outweigh the risks?
- Why is the idea of flight still so inspiring?

As you write and discuss, be sure to use the **Academic Vocabulary** words.

aspect

cultural

evaluate

resource

text

Media

↳ Virtual-Reality Proposal

In a small group, devise a proposal for a virtual-reality (VR) game that immerses users in Daedalus and Icarus's flight. Focus on the storyline rather than technical features or costs.

- Think about your game's users. What features will appeal to them?
- Consider the setting and how to convey the feeling of flight. How might visual and sound effects help?
- Draw several outlines of virtual-reality goggles. Within each pair of goggles, draw views of what users will see while "in flight." Display your drawings when you present your proposal.

Social & Emotional Learning

↳ Supporting a Grieving Person

Research ways to help a person who is grieving a loss. Then, with a partner, make a list of dos and don'ts. In your research, explore why the following points are important.

- Those who know the grieving person best may have good advice on ways to be supportive.
- Grief takes time, and a grieving person may have good moments and not-so-good ones.
- Saying "I don't know what to say, but I'm here" is a good way to show you care.

Expand Your Vocabulary

PRACTICE AND APPLY

Mark the letter of the correct answer to each question. Be prepared to explain your response.

1. Which of the following is an example of **moderate** behavior?

a. yelling at a parent during a disagreement

b. explaining the cause of a disagreement to a friend

2. Which of the following is more likely to cause **anxiety?**

a. winning first prize in a contest or game

b. not knowing how to leave a bad situation

3. Which of the following involves **prowess?**

a. the ability to accept failure when challenged

b. the ability to solve a difficult problem successfully

4. Which of the following is an example of **frantic** behavior?

a. a group of people fleeing an angry bull

b. a crowd of sports fans clapping for a minor move on the field

Vocabulary Strategy

Latin Suffixes

A **suffix** is a word part at the end of a word or root. Some suffixes signal that a word is a noun. The word *anxiety* ends with the suffix *-ty. Anxiety* is a noun meaning "the state of feeling anxious." *Anxious* is an adjective. The suffixes *-ty* and *-ity* add the meaning "state or condition of" to a word.

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Interactive Vocabulary Lesson: Common Roots, Prefixes, and Suffixes

PRACTICE AND APPLY

Change each adjective in boldface into its noun form by using the suffix *-ty* or *-ity*. Consult a resource for words that are unfamiliar.

1. Things that are **similar** are alike. A likeness is a ______________________.

2. Something that is **frail** may break. It has ______________________.

3. A **loyal** friend can be trusted. Friends share ______________________.

Watch Your Language!

Commas and Coordinate Adjectives

Writers often include **coordinate adjectives** to make their descriptions more interesting and precise. In the two examples below, note that both adjectives appear before the noun that they describe. The adjectives have distinct meanings, but they have an equal effect in describing the noun.

> **one clear, wind-swept morning**
> **the slow, graceful sweep of their wings**

The fact that two adjectives appear just before a noun doesn't necessarily mean they are coordinate adjectives. In this example, *dark* modifies *wild sea.* So no comma is needed.

> **the dark wild sea**

Do you need a comma? You can test by substituting the word *and* for the comma and by switching the order of the adjectives. If the new phrase makes sense, then the words are very likely coordinate adjectives, and a comma is needed.

> **the slow and graceful sweep of their wings**
> **the graceful and slow sweep of their wings**

PRACTICE AND APPLY

Write your own sentences using coordinate adjectives. When you have finished, share your sentences with a partner and compare your use of coordinate adjectives.

Icarus's Flight

Poem by **Stephen Dobyns**

ESSENTIAL QUESTION:
How do actions define us?

Engage Your Brain

Choose one or both activities to start connecting with the poem you're about to read.

Woulda, Shoulda, Coulda

Why do people dwell on unfortunate incidents and repeatedly ponder why they happened? Is it better to think about these events, or to forget them? Write your thoughts.

One False Move

The tale of Icarus's fall has inspired countless story plots in which one character's mistake sets a number of serious effects in motion. Think about any book, movie, or TV storylines you know that use this device. Discuss and list examples with a partner.

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Analyze Form in Poetry

Poetry is a type of literature in which words are carefully chosen to create certain effects. A poem's **form** is its structure, which includes the way its words and lines are arranged. Here are some elements of form in poetry:

- The **line** is the main unit of all poems. Poets play with line length and words to establish meaning and create rhythm.
- **Rhythm** is a pattern of stressed and unstressed syllables in a line of poetry, similar to the rhythmic beats in music. A repeated pattern of rhythm is called **meter.** Meter emphasizes the musical quality of a poem.
- A poem's lines are presented in groups, called **stanzas**. The way lines are arranged within stanzas helps convey a poem's meaning.

A key element of poetry is **tone,** or the writer's attitude toward a subject. Tone can convey emotions that suggest how readers should react to the poem.

As you read "Icarus's Flight," make notes about how the form and rhythm help convey the poem's tone and meaning.

Focus on Genre

Poetry

- includes many forms, such as sonnets, haikus, and limericks
- conveys a poet's meaning through carefully selected words and structure (stanzas, line length, punctuation)
- uses imagery, sound devices, and figurative language to express emotions and ideas

Analyze Word Choice

Poetry depends on word choice, or diction. The right word has certain **connotations,** or feelings associated with it, that shape the poem's meaning. **Alliteration** is the repetition of consonant sounds at the beginning of words. It can establish rhythms that create feelings or emphasize ideas and images.

As you read "Icarus's Flight," pay attention to the poet's word choices. Listen for alliteration and think about the effects it creates.

Annotation in Action

This model shows one reader's note about the first few lines of "Icarus's Flight." As you read, consider how the poet's word choices help to convey emotion.

What else could the boy have done? Wasn't
flight both an escape and a great uplifting?
And so he flew. But how could he appreciate
his freedom without knowing the exact point

where freedom stopped? So he flew upward
and the sun dissolved the wax and he fell.
But at last in his anticipated plummeting
he grasped the confines of what had been

"Plummeting" and
"grasped" seem
negative to me.

Background

Writers have been fascinated by mythic characters for centuries and frequently feature such characters in dramas, stories, and poetry. The author of "Icarus's Flight," **Stephen Dobyns** (b. 1941), is the author of popular works of fiction, but he considers himself primarily a poet. "Icarus's Flight" reflects his fascination with the myth of Icarus, the son of Daedalus, who flew too close to the sun.

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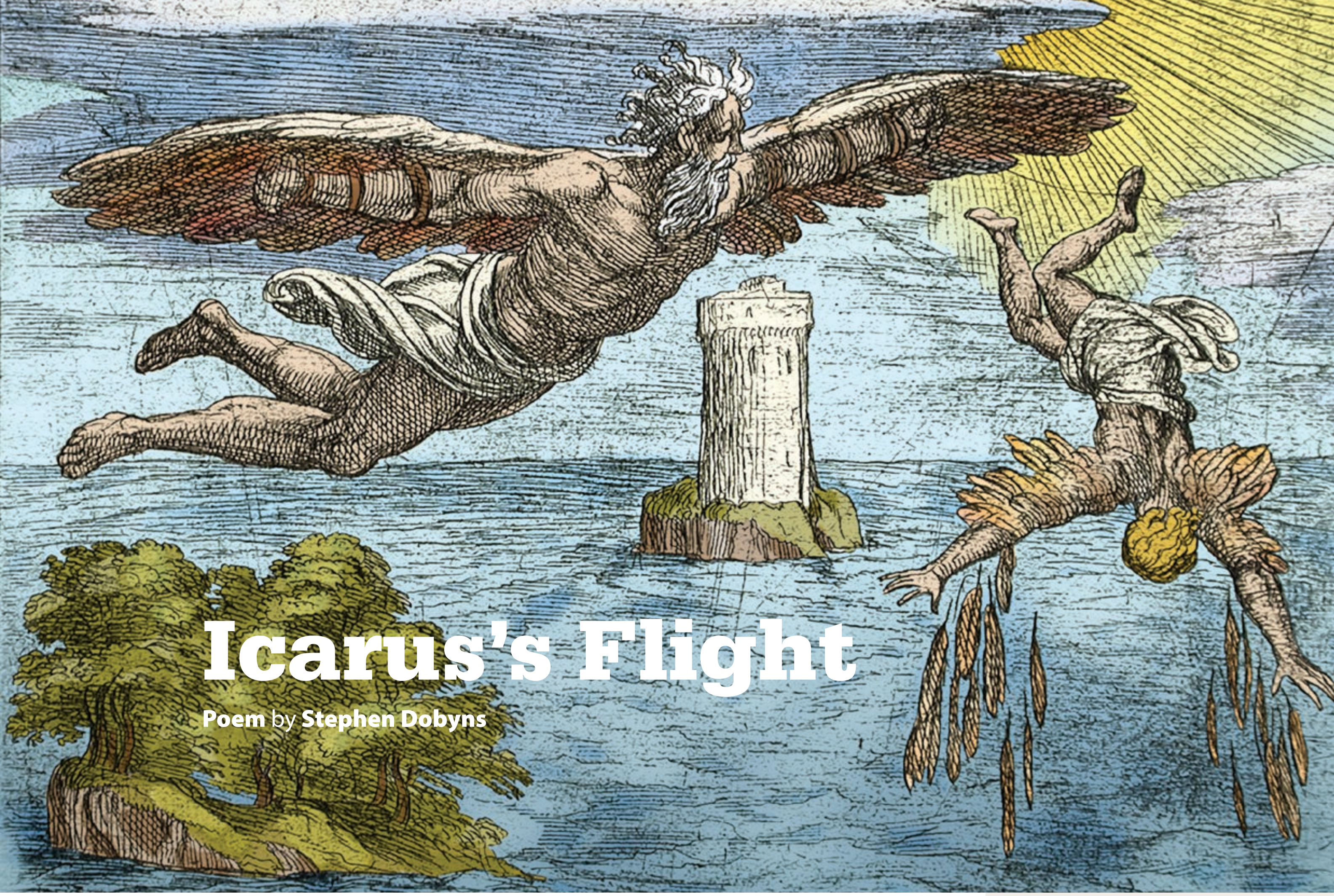

Icarus's Flight

Poem by **Stephen Dobyns**

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The speaker has a unique view of Icarus's famous fall.

NOTICE & NOTE
As you read, use the side
margins to make notes
about the text.

What else could the boy have done? Wasn't
flight both an escape and a great uplifting?
And so he flew. But how could he appreciate
his freedom without knowing the exact point

where freedom stopped? So he flew upward
and the sun dissolved the wax and he fell.
But at last in his anticipated plummeting
he grasped the confines of what had been

ANALYZE FORM

Annotate: Mark where the sentences in lines 3–5 begin and end.

Infer: What does the poet achieve by allowing ideas in the form of questions and sentences to flow from one stanza to the next?

ANALYZE WORD CHOICE

Annotate: Mark the alliterative words in lines 9–12.

Analyze: What ideas does the alliteration highlight?

his liberty. You say he flew too far?
He flew just far enough. He flew precisely
to the point of wisdom. Would it
have been better to flutter ignorantly

from petal to petal within some garden
forever? As a result, flight for him was not
upward escape, but descent, with his wings
disintegrating around him. Should it matter

that neither shepherd nor farmer with his plow
watched him fall? He now had his answer,
laws to uphold him in his downward plunge.
Cushion enough for what he wanted.

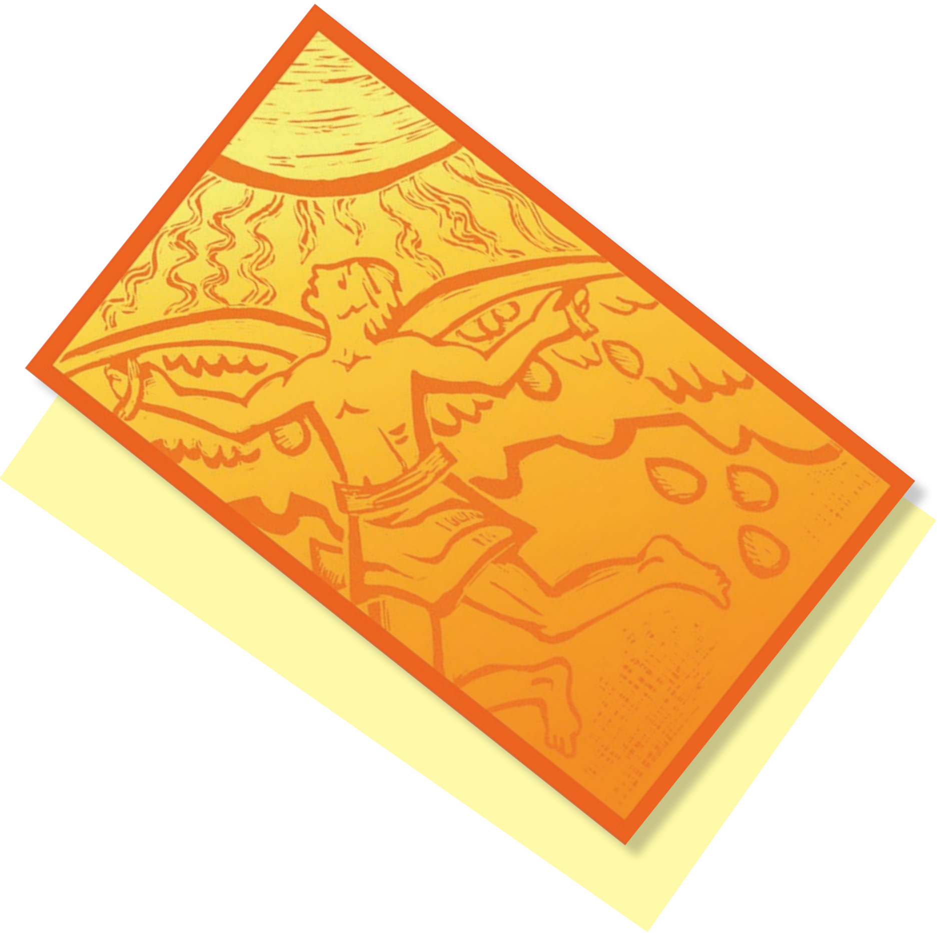
ESSENTIAL QUESTION:

How do actions define us?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

Discuss your first reaction to the end of the poem with a classmate.



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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. How does the poet offer insight into his attitude toward Icarus's actions?

Ⓐ by using alliteration
Ⓑ by asking questions
Ⓒ by flowing sentences from one stanza to the next
Ⓓ by choosing words that emphasize Icarus's fall

2. Which word could best replace the word "plunge" in line 19 of "Icarus's Flight"?

Ⓐ fall
Ⓑ drop
Ⓒ descent
Ⓓ plummet

3. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What word best describes the tone of the poem?

Ⓐ admiration
Ⓑ surprise
Ⓒ disappointment
Ⓓ irritation

Part B

Select the sentence that provides the most relevant support for the answer in Part A.

Ⓐ Icarus's decision to fly toward the sun was ignorant.
Ⓑ Icarus deserved to fall from the sky.
Ⓒ Daedalus should have kept a closer eye on Icarus.
Ⓓ Icarus was aware of the consequences of his flight.

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Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

1 **ANALYZE** Look closely at how certain sentences in the poem extend from one stanza into the next one. How does this contribute to the poem's meaning?

2 **ANALYZE** Examine the questions in lines 1–2. What is their purpose? How do they help the reader understand the poet's message? Use the chart to respond.

ANALYSIS OF LINES 1 AND 2	
Purpose of questions	
What the questions reveal	

3 **INTERPRET** In poems, the speaker is the voice that expresses feelings and emotions. The speaker of "Icarus's Flight" uses the poem to share opinions of Icarus. What do lines 10–11 show about the speaker's attitude toward Icarus?

4 **INTERPRET** Look at the question the poet asks in lines 11–14. What tone does the poet create with the words "flutter ignorantly"? What meaning does the question convey?

5 **IDENTIFY** Look at the last stanza of the poem. Which specific words does the poet use to create a triumphant tone?

6 **INTERPRET** Look again at the last stanza of the poem. Which words are alliterative? How does this alliteration affect the poem's meaning?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Poem

Write a poem in which someone comments on witnessing a compelling event.

- Decide whether you want your poem to be humorous or serious.
- Choose an event that creates vivid mental images or evokes strong feelings.
- Focus on form, rhythm, and punctuation to emphasize meaning and express tone.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

aspect
cultural
evaluate
resource
text

Speaking & Listening

↳ Critique the Poem

Review "Icarus's Flight" and think about its conversational tone. Then work with a partner to analyze its content.

- Take turns reading the poem aloud. As your partner reads, take notes on the questions asked throughout the poem. What is the purpose of these questions? Can you relate to Icarus's struggle and goals?
- With your partner, review your notes and prepare your analysis. Be sure to include examples to support your ideas and to make your points clear.
- Share your views with the class in an oral critique.

Media

↳ Wing Diagram

What lifesaving innovation might be made to Daedalus's invention? Draw a simple diagram of human wings and label each part, including your suggested improvement.

Rogue Wave

Short Story by **Theodore Taylor**

ESSENTIAL QUESTION:
How do actions define us?

Engage Your Brain

Choose one or more activities to start connecting with the story you're about to read.

Rogue Waves: Fact or Fiction?

Find out about rogue waves. Then identify each statement below as fact or fiction.

- Rogue waves are called *monster* or *killer waves.*
  Fact ☐ Fiction ☐
- Rogue waves occur quite frequently.
  Fact ☐ Fiction ☐
- Rogue waves are highly unpredictable.
  Fact ☐ Fiction ☐

On Alert

Do you panic or stay focused in a crisis? Think of qualities that help people deal with crises. Discuss your ideas with a partner.

Know the Ropes

"Rogue Wave" contains quite a bit of nautical, or ship-related, terminology. Look up these terms, and then draw one of them.

schooner **galley** **hatch** **hull**

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Analyze Plot

Most stories recount a series of events, also known as a **plot**. A story's **setting,** or the time and place of the action, influences the characters and the **conflict**, or the struggle between opposing forces. As the conflict unfolds, the plot can build in **suspense**, the growing tension felt by the reader. Writers also use **foreshadowing,** or hints that suggest future events, to create suspense and increase interest in what will happen. Most plots have five stages:

- The **exposition** introduces the characters, setting, and conflict.
- The **rising action** presents complications that intensify the conflict.
- The **climax** is the story's moment of greatest interest and where the conflict is resolved.
- In the **falling action**, the story draws to a close.
- The **resolution** reveals the conflict's final outcome.

As you read "Rogue Wave," note how story elements work together to create suspense and excitement.

Focus on Genre

Short Story

- includes one or more characters
- provides a setting
- develops a plot
- may be realistic or imaginary
- often conveys a theme or lesson about life
- characters in most realistic fiction stories face everyday problems; characters in adventure stories face extreme dangers

Make Inferences

Authors provide clues to help you make **inferences**, or logical guesses based on story details and your own knowledge and experience. Making these connections helps you understand the plot.

To support inferences, you can **cite text evidence**, or specific details from the text. As you read, use details to make inferences, using a chart like this.

TEXT EVIDENCE	MY EXPERIENCE	INFERENCE
The title of the story is "Rogue Wave." The setting is a small sailboat.	Big waves can be dangerous.	The characters may be in danger on their small boat.

Get Ready

Annotation in Action

Here is an example of how one reader responded to the opening of "Rogue Wave." As you read, keep track of how the suspense builds in the story.

> *A killer wave, known to mariners as a "rogue wave," was approaching a desolate area of Baja California below Ensenada. It had been born off the east coast of Australia during a violent storm; it had traveled about 7,000 miles at a speed of 20.83 miles an hour. Driven by an unusual pattern of easterly winds, it was a little over 800 feet in length and measured about 48 feet from the bottom of its trough to its crest. On its passage across the Pacific, it had already killed thirteen people, mostly fishermen in small boats, but also an entire French family of five aboard a 48-foot schooner. . . .*

This sets a suspenseful tone and reminds me of reading a newspaper article about a similar situation.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

- **swell** ☐
- **deck** ☐
- **navigation** ☐
- **porthole** ☐

Turn to a partner and talk about the words you already know. Then, use as many words as you can in a brief description of any nail-biting sea tales you've read, watched, or heard. As you read "Rogue Wave," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

This adventure story features a cutter-rigged sailboat, a small sailing yacht with a single mast for the main sail and smaller sails up front. Cutters often have a cabin containing a small kitchen, called a galley. Author **Theodore Taylor** (1921–2006) wrote many stories about self-reliant characters who face great challenges. His best-known book, *The Cay,* depicts the struggles and revelations of a boy shipwrecked during World War II.

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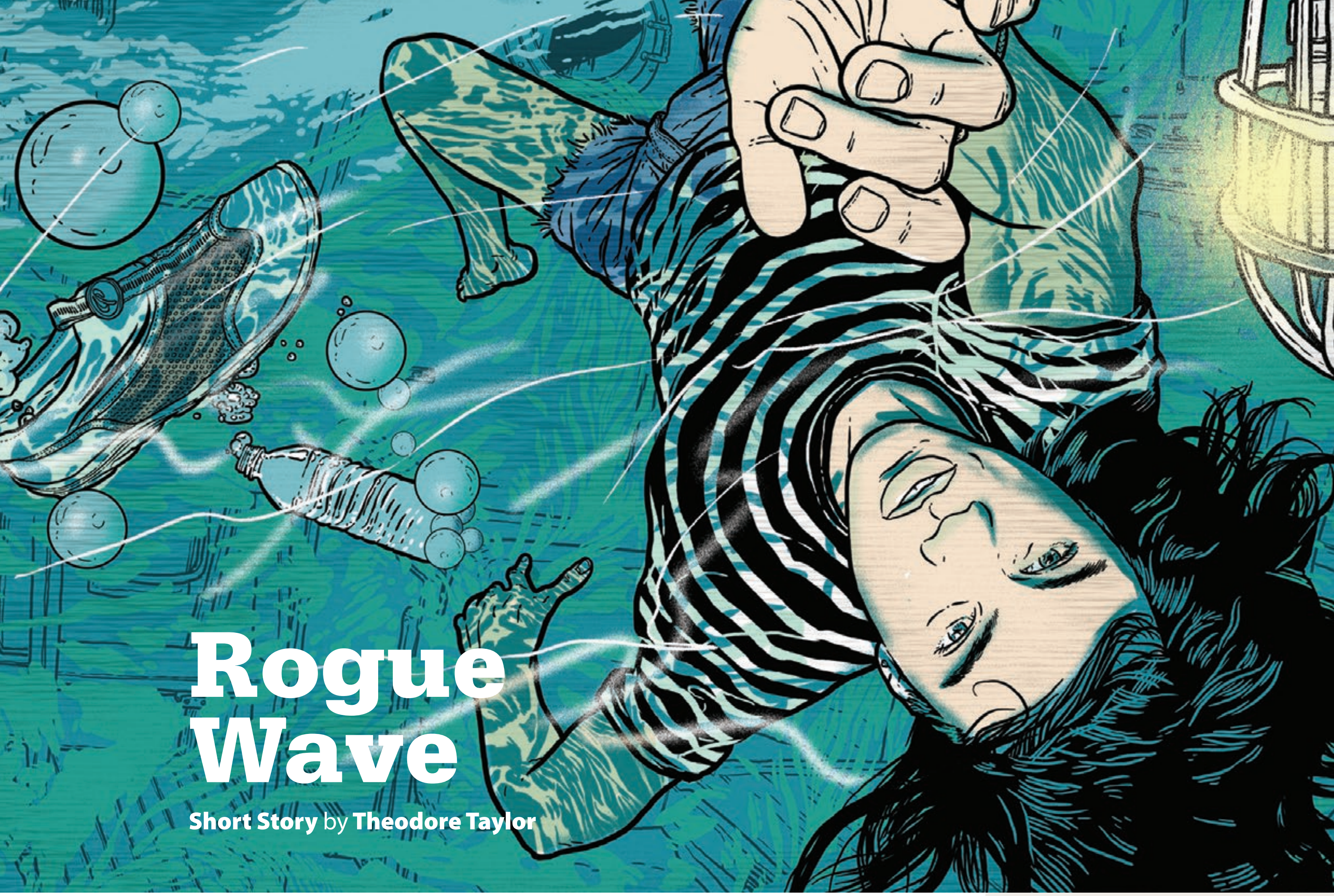


Rogue Wave

Short Story by **Theodore Taylor**

Mere minutes can mean life or death after Scoot and Sully are hit by a violent wave.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 *A killer wave, known to mariners as a "rogue wave," was approaching a desolate area of Baja California below Ensenada. It had been born off the east coast of Australia during a violent storm; it had traveled almost 7,000 miles at a speed of 20.83 miles an hour. Driven by an unusual pattern of easterly winds, it was a little over 800 feet in length and measured about 48 feet from the bottom of its trough to its crest. On its passage across the Pacific, it had already killed thirteen people, mostly fishermen in small boats, but also an entire French family of five aboard a 48-foot schooner. . . .*

MAKE INFERENCES

Annotate: In paragraph 1, mark details that describe rogue waves.

Interpret: What do these details suggest about the conflict in this story?

2 Melissa “Scoot” Atkins went below into the *Old Sea Dog’s* tiny galley, moving down the three steps of the companionway, closing the two solid entry doors behind her, always a good idea in offshore sailing. The three horizontal hatch boards that were on top of the doors were also firmly in place, securing the thirty-foot Baba type against sudden invasion of seawater.

3 *Rogues and sneakers have been around since the beginning of the oceans, and the earliest sea literature makes note of “giant” waves. The U.S. Navy manual* Practical Methods for Observing and Forecasting Ocean Waves *says, “In any wave system, after a long enough time, an exceptional high one will occur. These monstrous out-sized waves are improbable but still possible and the exact time of occurrence can never be predicted.” Naval hydrography*[1] *studies indicate that waves 15 to 25 feet high qualify for “sneaker” or “sleeper” status; the freak rogue is up to 100 feet or over. As waters slowly warm they seem to be occurring more frequently. In 1995 the* Queen Elizabeth 2 *(the* QE2*), the great British passenger liner, encountered a 95-foot rogue south of Newfoundland. More than 900 feet long, the* QE2 *rode over it, but her captain said it looked like they were sailing into the White Cliffs of Dover.*

4 Sullivan Atkins, Scoot’s oldest brother, was steering the cutter-rigged boat on a northerly course about fifteen miles off desolate Cabo Colnett, south of Ensenada. Under a brilliant sun, the glittering blue Pacific rose and fell in long, slick **swells,** a cold light breeze holding steady.

5 Below **deck** Scoot was listening to Big Sandy & His Fly-Rite Boys doing “Swingin’ West,” and singing along with them while slicing leftover steak from last night’s meal. They’d grilled it on a small charcoal ring that was mounted outboard on the starboard side[2] at the stern, trailing sparks into the water. The *Sea Dog* had every blessed thing, including a barbecue pit, she marveled.

ANALYZE PLOT

Annotate: In paragraphs 2 and 4, mark the names of the main characters. Mark details that describe where each character is on the boat.

Predict: Why might it be important to the plot that these characters are in two different settings?

swell
(swĕl) *n.* A *swell* is a long, unbroken wave.

deck
(dĕk) *n.* The *deck* is the platform on a ship or boat where people stand.

---

[1] **hydrography:** the scientific description and analysis of Earth’s surface waters.

[2] **outboard on the starboard side:** positioned outside and on the right side of the boat.

6 Scoot was learning how to be a deep-water sailor. She was fourteen years old and pretty, with dark hair. Though small in size, not even five feet, she was strong. She'd started off with eight-foot Sabots. On this trip, her first aboard the *Sea Dog,* she'd manned the wheel for most of the three days they'd been under way. She'd stood four-hour watches at night. Sully was a good teacher.

7 It was one of those perfect days to be out, Sully thought: the three Dacron sails belayed and whispering, white bow waves singing pleasant songs as the fiberglass hull, tilting to starboard, sliced through the ocean. It was a day filled with goodness, peace, and beauty. They'd come south as far as Cabo Colnett, turning back north only an hour ago. They'd sailed from Catalina Island's Avalon Harbor, the *Sea Dog's* home port, out in the channel off Los Angeles. Sully had borrowed the boat from a family friend, Beau Tucker, a stockbroker with enough money to outfit it and maintain it properly. Built by Ta-Shing, of Taiwan, she was heavy and sturdy, with a teakwood deck and handsome teakwood interior, and the latest in **navigation** equipment. Sully had sailed her at least a dozen times. He'd been around boats, motor and sail, for many of his nineteen years. He thought the *Old Sea Dog* was the best, in her category, that he'd ever piloted.

8 As he was about to complete a northeast tack, Sully's attention was drawn to a squadron of seagulls diving on small fish about a hundred yards off the port bow, and he did not see the giant wave that had crept up silently behind the *Sea Dog.* But a split second before it lifted the boat like a carpenter's chip, he sensed something behind him and glanced backward, toward the towering wall of shining water.

9 It was already too late to shout a warning to Scoot so she could escape from the cabin; too late to do anything except hang on to the wheel with both hands; too late even to pray. He did manage a yell as the *Sea Dog* became vertical. She rose up the surface of the wall stern first and then pitch-poled violently, end over end, the bow submerging and the boat going upside down, taking Sully and Scoot with it, the forty-foot mast, sails intact, now pointing toward the bottom.

Ed

Text in Focus Video

Learn more about the background of this story.

navigation

(năv′ĭ-gā′shən) *n.* The *navigation* of a ship or boat is the act of guiding it along a planned course.

NOTICE & NOTE

AGAIN AND AGAIN

When you notice certain events, images, or words being repeated in a portion of the story, you've found an **Again and Again** signpost.

Notice & Note: Mark words that are repeated in paragraph 9.

Predict: Why might the author bring this up again and again?

Ed

Close Read Screencast

Listen to a modeled close read of this text.

10 Scoot was hurled upward, legs and arms flying, her head striking the after galley bulkhead and then the companionway steps and the interior deck, which was now the ceiling. She instantly blacked out.

11 Everything loose in the cabin was scattered around what had been the overhead. Water was pouring in and was soon lapping at Scoot's chin. It was coming from a four-inch **porthole** that had not been dogged securely and a few other smaller points of entry.

porthole
(pôrt´hōl´) *n.* A *porthole* is a circular window on a boat or ship.

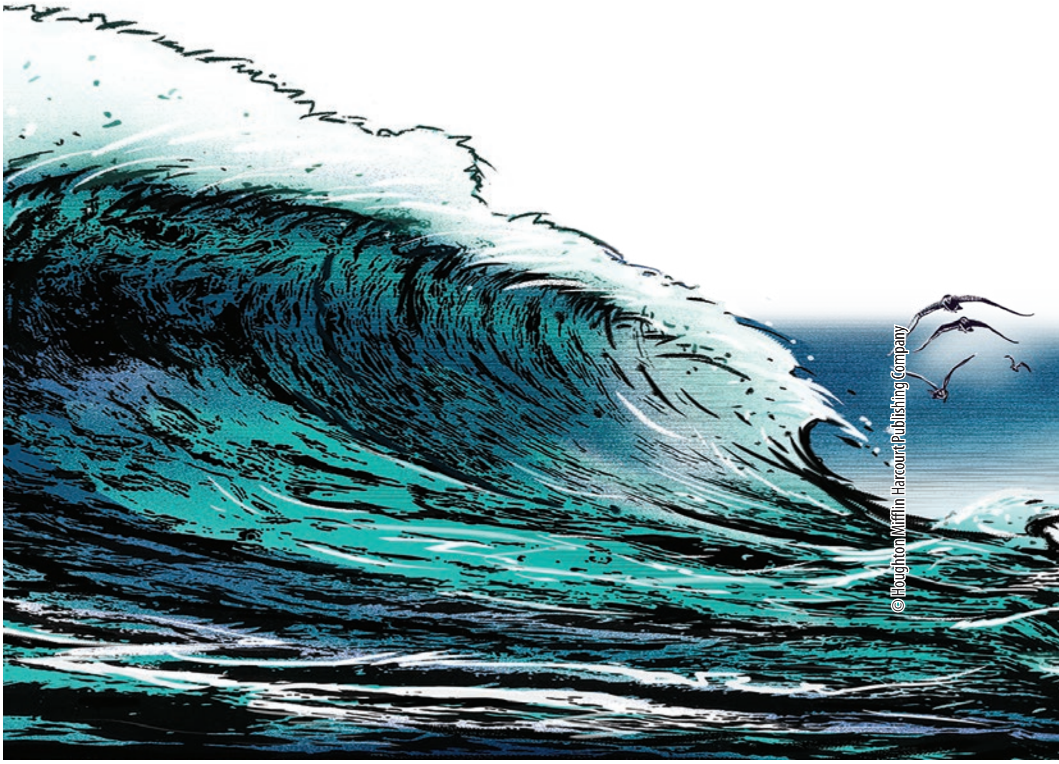
ANALYZE PLOT

Annotate: In paragraphs 9–15, mark details that describe the conflict.

Predict: Based on other short stories you have read, how do you think the characters will respond to this conflict?

12 Sully's feet were caught under forestay sailcloth, plastered around his face, but then he managed to shove clear and swim upward, breaking water. He looked at the mound of upside-down hull, bottom to the sky, unable to believe that the fine, sturdy *Sea Dog* had been flipped like a cork, perhaps trapping Scoot inside. Treading water, trying to collect his thoughts, he yelled, "Scoot," but there was no answer. Heart pounding, unable to see over the mound of the hull, he circled it, thinking she might have been thrown clear. But there was no sign of her.

13 He swam back to the point of cabin entry, took several deep breaths, and dove. He felt along the hatch boards and then opened his eyes briefly to see that the doors were still closed. She *was* still inside. Maneuvering his body, he pulled on the handles. The doors were jammed, and he returned to the surface for air.



Don't forget to **Notice & Note** as you read the text.

14 He knew by the way the boat had already settled that there was water inside her. Under usual circumstances, the hull being upright, there would be four feet, nine inches of hull below the waterline. There would be about the same to the cabin overhead, enabling a six-foot-person to walk about down there.

15 Panting, blowing, Sully figured there was at least a three-foot air pocket holding the *Sea Dog* on the surface, and if Scoot hadn't been knocked unconscious and drowned, she could live for quite a while in the dark chamber. How long, he didn't know.

16 In the blackness, water continued to lap at Scoot's chin. She had settled against what had been the deck of the galley alcove, her body in an upright position on debris. Everything not tied down or in a locker was now between the overhead ribs. Wooden hatch covers[3] from the bilges were floating in the water and the naked bilges were exposed. Just aft of her body, and now above it, was the small diesel engine as well as the batteries. Under the water were cans of oil, one of them leaking. Battery acid might leak, too. Few sailors could imagine the nightmare that existed inside the *Sea Dog*. Scoot's pretty face was splashed with engine oil.

17 Over the next five or six minutes, Sully dove repeatedly, using his feet as a fulcrum, and using all the strength that he had in his arms, legs, and back, in an effort to open the doors. The pressure of the water defeated him. Then he thought about

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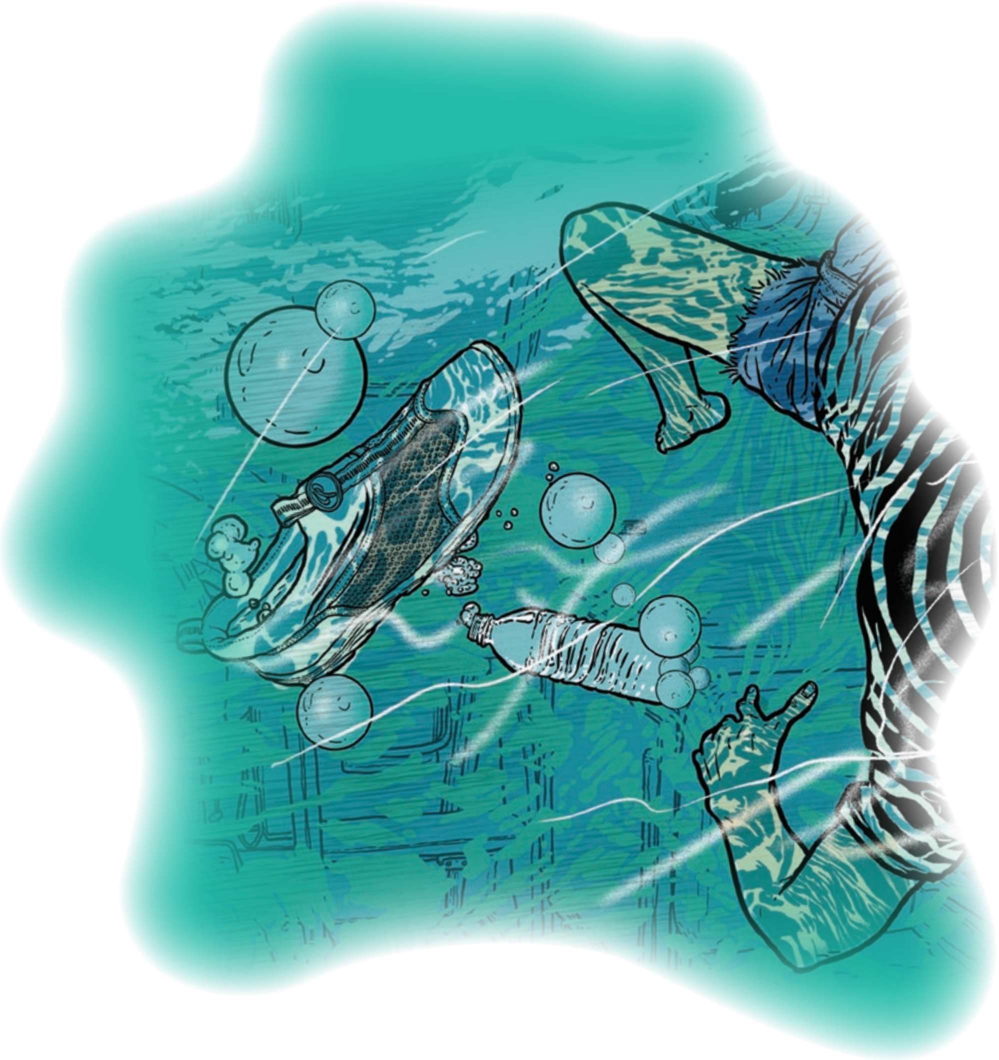
[3] **wooden hatch covers:** door-like coverings made of wood that fit over openings on the deck or hull of a boat.



trying to pry the doors open with the wooden handle of the scrub brush. Too late for that, he immediately discovered. It had drifted away, along with Scoot's nylon jacket, her canvas boat shoes—anything that could float.

18 Finally he climbed on top of the keel, catching his breath, resting a moment, trying desperately to think of a way to enter the hull. Boats of the Baba class, built for deep-water sailing, quite capable of reaching Honolulu and beyond, were almost sea-tight unless the sailors made a mistake or unless the sea became angry. The side ports were supposed to be dogged securely in open ocean. Aside from the cabin doors, there was no entry into that cabin without tools. He couldn't very well claw a hole through the inch of tough fiberglass.

19 He thought about the hatch on the foredeck, but it could only be opened from inside the cabin. Then there was the skylight on the top of the seventeen-foot cabin, used for ventilation as well as a sun source; that butterfly window, hinged in the middle, could be opened only from the inside. Even with scuba gear, he couldn't open that skylight unless he had tools.

20 He fought back tears of frustration. There was no way to reach Scoot. And he knew what would happen down there. The water would slowly and inevitably rise until the air pocket was only six inches; her head would be trapped between the surface of the water and the dirty bilge. The water would torture her, then it would drown her. Seawater has no heart, no brain. The *Sea Dog* would then drop to the ocean floor, thousands of feet down, entombing her forever.

21 Maybe the best hope for poor Scoot was that she was already dead, but he had to determine whether she was still alive. He began pounding on the hull with the bottom of his fist, waiting for a return knock. At the same time, he shouted her name over and over. Nothing but silence from inside there. He wished he'd hung on to the silly scrub brush. The wooden handle would make more noise than the flesh of his fist.

22 Almost half an hour passed, and he finally broke down and sobbed. His right fist was bloody from the constant pounding. Why hadn't *he* gone below to make the stupid sandwiches? Scoot would have been at the wheel when the wave grasped the *Sea Dog*. His young sister, with all her life to live, would be alive now.

23 They'd had a good brother-sister relationship. He'd teased her a lot about being pint-sized and she'd teased back, holding her nose when he brought one girl or another home for display. She'd always been spunky. He'd taken her sailing locally, in the channel, but she'd wanted an offshore cruise for her fourteenth birthday. Now she'd had one, unfortunately.

24 Their father had nicknamed her Scoot because, as a baby, she'd crawled so fast. It was still a fitting name for her as a teenager. With a wiry body, she was fast in tennis and swimming and already the school's champion in the hundred-yard dash.

25 Eyes closed, teeth clenched, he kept pounding away with the bloody fist. Finally he went back into the ocean to try once more to open the doors. He sucked air, taking a half-dozen deep breaths, and then dove again. Bracing his feet against the companionway frames, he felt every muscle straining, but the doors remained jammed. He was also now aware that if they did open, more water would rush in and he might not have time to find Scoot in the blackness and pull her out. But he was willing to take the gamble.

26 Scoot awakened as water seeped into her mouth and nose. For a moment she could not understand where she was, how she got there, what had happened. . . . Vaguely, she remembered the

Ed

Close Read Screencast

Listen to a modeled close read of this text.

NOTICE & NOTE

MEMORY MOMENT

When you notice the narrator has interrupted the forward progress of a story by bringing up something from the past, you've found a **Memory Moment** signpost.

Notice & Note: In paragraphs 23 and 24, mark memories Sully has about Scoot.

Infer: Why might these memories be important?

boat slanting steeply downward, as if it were suddenly diving, and she remembered feeling her body going up.

27 That's all she remembered, and all she knew at the moment was that she had a fierce headache and was in chill water in total darkness. It took a little longer to realize she was trapped in the *Sea Dog's* cabin, by the galley alcove. She began to feel around herself and to touch floating things. The air was thick with an oil smell. Then she ran her hand over the nearest solid thing—a bulkhead. *That's strange,* she thought—her feet were touching a pot. She lifted her right arm and felt above her—the galley range. The galley range above her? *The boat was upside down*. She felt for the companionway steps and found the entry doors and pushed on them; that was the way she'd come in. The doors didn't move.

MAKE INFERENCES

Annotate: In paragraph 28, mark details that describe the setting.

Interpret: How do these details add tension to the central conflict?

28 Sully crawled up on the wide hull again, clinging to a faint hope that a boat or ship would soon come by; but the sun was already in descent, and with night coming on, chances of rescue lessened with each long minute. It was maddening to have her a few feet away and be helpless to do anything. Meanwhile the hull swayed gently, in eerie silence.

29 Scoot said tentatively, "Sully?" Maybe he'd been drowned. Maybe she was alone and would die here in the foul water.

30 She repeated his name, but much more loudly. No answer. She was coming out of shock now and fear icier than the water was replacing her confusion. To die completely alone? It went that way for a few desperate moments, and then she said to herself, *Scoot, you've got to get out of here! There has to be some way to get out. . . .*

31 Sully clung to the keel with one hand, his body flat against the smooth surface of the hull. There was ample room on either side of the keel before the dead-rise, the upward slope of the hull. The *Sea Dog* had a beam of ten feet. Unless a wind and waves came up, he was safe enough in his wet perch.

32 Scoot again wondered if her brother had survived and if he was still around the boat or on it. With her right foot she began to probe around the space beneath her. The pot had drifted away, but her toes felt what seemed to be flatware. That made sense. The drawer with the knives and forks and spoons had popped out, spilling its contents. She took a deep breath and ducked under to pick out a knife. Coming up, she held the knife blade, reaching skyward with the handle. . . .

33 Eyes closed, brain mushy, exhausted, Sully heard a faint tapping and raised up on his elbows to make sure he wasn't dreaming. No, there was a tapping from below. He crawled back toward what he thought was the source area, the galley area, and put an ear to the hull. *She was tapping!* He pounded the fiberglass, yelling, "Scoot, Scooot, Scooot. . . ."

34 Scoot heard the pounding and called out, "Sully, I'm here, I'm here!" Her voice seemed to thunder in the air pocket.

35 Sully yelled, "Can you hear me?"

36 Scoot could only hear the pounding.

37 "Help me out of here. . . ."

38 Ear still to the hull, Sully shouted again, "Scoot, can you hear me?" No answer. He pounded again and repeated, "Scoot, can you hear me?" No answer. The hull was too thick and the slop of the sea, the moan of the afternoon breeze, didn't help.

39 Though she couldn't hear his voice, the mere fact that he was up there told her she'd escape. Sully had gotten her out of jams before. There was no one on earth that she'd rather have as a rescue man than her oldest brother. She absolutely knew she'd survive.

40 Though it might be fruitless, Sully yelled down to the galley alcove, "Listen to me, Scoot. You'll have to get out by yourself. I can't help you. I can't break in. Listen to me, I know you're in water, and the best way out is through the skylight. You've got to dive down and open it. You're small enough to go through it. . . ." She could go through either section of the butterfly window. "Tap twice if you heard me!"

41 She did not respond, and he repeated what he'd just said, word for word.

42 No response. No taps from below.

43 Scoot couldn't understand why he didn't just swim down and open the doors to the cabin, release her. That's all he needed to do, and she'd be free.

44 Sully looked up at the sky. "Please, God, help me, help us." It was almost unbearable to know she was alive and he was unable to do anything for her. Then he made the decision to keep repeating: "Listen to me, Scoot. You'll have to get out by yourself. I can't break in. Listen to me, the best way out is through the skylight. You've got to dive down and open it. You're small enough to go through it. . . ."

Don't forget to **Notice & Note** as you read the text.

VOCABULARY

Use Latin Roots: The verb *survive* comes from the Latin root *vivere*, meaning "to live," plus the prefix *super*, meaning "over."

Analyze: How can being determined to survive help someone in a dangerous situation?

45 He decided to keep saying it the rest of the day and into the night or for as long as it took to penetrate the hull with words. *Skylight! Skylight!* Over and over.

46 He'd heard of mental telepathy but had not thought much about it before. Now it was the only way to reach her.

47 Scoot finally thought that maybe Sully was hurt, maybe helpless up on that bottom, so that was why he couldn't open the doors and let her out. That had to be the reason—Sully up there with broken legs. *So I'll have to get out on my own,* she thought.

48 Over the last two days, when she wasn't on the wheel she had been exploring the *Sea Dog,* and she thought she knew all the exits. Besides the companionway doors, which she knew she couldn't open, there was the hatch on the foredeck for access to the sails; then there was the skylight, almost in the middle of the long cabin. Sully had opened it, she remembered, to air out the boat before they sailed. As she clung to a light fixture by the alcove, in water up to her shoulders, something kept telling her she should first try the butterfly windows of the skylight. The unheard message was compelling—*Try the skylight*.

49 Sully's voice was almost like a recording, a mantra, saying the same thing again and again, directed down to the position of the galley.

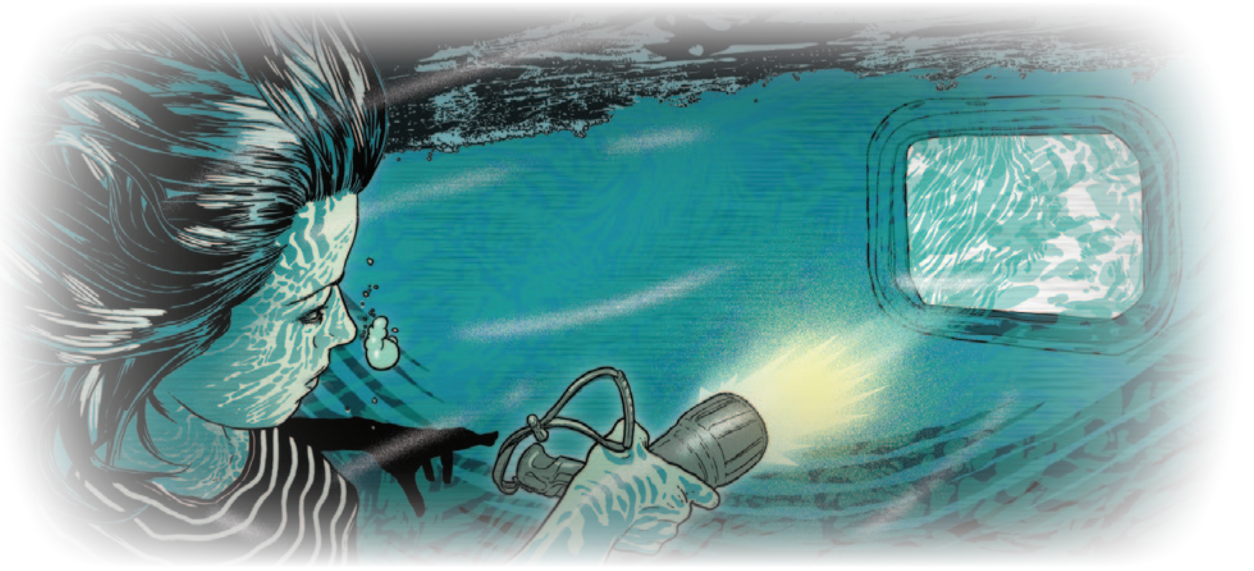
50 Scoot remembered that an emergency flashlight was bracketed on the bulkhead above the starboard settee, and she assumed it was waterproof. From what Sully had said, Beau Tucker took great care in selecting emergency equipment. It might help to actually see the dogs on the metal skylight frame. She knew she wouldn't have much time to spin them loose. Maybe thirty or forty seconds before she'd have to surface for breath. Trying to think of the exact position of the upside-down flashlight, she again tapped on the hull to let her brother know she was very much alive.

51 He pounded back.

52 Sully looked at his watch. Almost four-thirty. About three hours to sundown. Of course, it didn't make much difference to Scoot. She was already in dank night. But it might make a difference if she got out after nightfall. He didn't know what kind of shape she was in. Injured, she might surface and drift away.

53 The mantra kept on.

54 Scoot dove twice for the boxy flashlight, found it, and turned it on, suddenly splitting the darkness and immediately feeling hopeful. But it was odd to see the *Sea Dog's* unusual overhead, the open hatchways into the bilge and the debris



floating on the shining water, all streaked with lubricants; odd to see the toilet upside down. She held the light underwater and it continued to operate.

55 Every so often, Sully lifted his face to survey the horizon, looking for traffic. He knew they were still within sixteen or seventeen miles of the coast, though the drift was west. There was usually small-boat activity within twenty miles of the shore—fishermen or pleasure boats.

56 Scoot worked herself forward a few feet, guessing where the skylight might be, and then went down to find the butterfly windows, the flashlight beam cutting through the murk. It took a few seconds to locate them and put a hand on one brass dog. She tried to turn it, but it was too tight for her muscles and she rose up to breathe again.

57 Not knowing what was happening below or whether Scoot was trying to escape, Sully was getting more anxious by the moment. He didn't know whether or not the crazy telepathy was working. He wished she would tap again to let him know she was still alive. It had been more than twenty minutes since she'd last tapped.

58 Scoot had seen a toolbox under the companionway steps and went back to try to find it. She guessed there'd be wrenches inside it, unless they'd spilled out. Using the flashlight again, she found the metal box and opened it. Back to the surface to breathe again, and then back to the toolbox to extract a wrench. With each move she was becoming more and more confident.

59 A big sailboat, beating south, came into Sully's view; but it was more than two miles away and the occupants—unless he was very lucky—would not be able to spot the *Sea Dog's* mound and the man standing on it, waving frantically.

MAKE INFERENCES

Annotate: In paragraph 55, mark details that describe the setting.

Interpret: What effect do these details have on the plot?

ANALYZE PLOT

Annotate: Mark and label the story's climax, falling action, and resolution.

Infer: Why are these three plot stages shorter than the rest of the story?

60 Four times Scoot needed to dive, once for each dog; and working underwater was at least five times as difficult as trying to turn them in usual circumstances. She'd aim the light and rest it to illuminate the windows. Finally, all the dogs were loose and she rose once again. This time, after filling her lungs to bursting, she went down and pushed on the starboard window. It cracked a little, but the outside sea pressure resisted and she had to surface again.

61 Sully sat down, almost giving up hope. How long the air pocket would hold up was anybody's guess. The boat had settled at least six inches in the last two hours. It might not last into the night.

62 On her sixth dive Scoot found a way to brace her feet against the ceiling ribs. She pushed with all her strength, and this time the window opened. Almost out of breath, she quickly pushed her body through and the *Old Sea Dog* released her. Treading water beside the hull, she sucked in fresh air and finally called out, "Sully. . . ."

63 He looked her way, saw the grin of triumph on the oil-stained imp face, and dived in to help her aboard the derelict.

64 Shivering, holding each other for warmth all night, they rode and rocked, knowing that the boat was sinking lower each hour.

65 Just after dawn, the *Red Rooster,* a long-range sports fishing boat out of San Diego bound south to fish for wahoo and tuna off the Revilla Gigedo Islands, came within a hundred yards of the upside-down sailboat and stopped to pick up its two chattering survivors.

66 The *Red Rooster's* captain, Mark Stevens, asked, "What happened?"

67 "Rogue wave," said Sully. That's what he planned to say to Beau Tucker as well.

68 Stevens winced and nodded that he understood.

69 The *Old Sea Dog* stayed on the surface for a little while longer, having delivered her survivors to safety; then her air pocket breathed its last and she slipped beneath the water, headed for the bottom.

?

ESSENTIAL QUESTION:

How do actions define us?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

With a partner, talk about the qualities Scoot and Sully show throughout the crisis.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

Read the excerpt from the story.

> Under a brilliant sun, the glittering blue Pacific rose and fell in long, slick swells, a cold light breeze holding steady.

1. Why is the setting described above important to the story?

Ⓐ Rogue waves are common where Sully is sailing.

Ⓑ The characters wouldn't face danger anywhere else.

Ⓒ It is an essential part of the plot's central conflict.

Ⓓ Sully has never sailed so far off coast before.

2. This question has two parts. First answer **Part A**, then **Part B**.

Part A

Which of these is an important idea suggested by the story?

Ⓐ People can solve problems with clear thinking and effort.

Ⓑ Fear can cloud people's judgment and increase their danger.

Ⓒ People who enjoy adventure are strong and resourceful.

Ⓓ The ocean is the strongest force of nature.

Part B

Select the sentence that supports the answer in Part A.

Ⓐ "Scoot's pretty face was splashed with engine oil." (paragraph 16)

Ⓑ "Everything loose in the cabin was scattered around what had been the overhead." (paragraph 11)

Ⓒ "Scoot had seen a toolbox under the companionway steps and went back to try to find it." (paragraph 58)

Ⓓ "She'd always been spunky." (paragraph 23)

Ed Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **INFER** Review entries from the chart you used to jot down your inferences. Then reread paragraphs 29–30. What inference can you make about Scoot's personality, based on these paragraphs? Cite textual evidence to support your answer.

2. **CONNECT** How do the details and information in paragraph 3 help foreshadow the conflict?

3. **ANALYZE** Identify two settings on the boat in this story. How does the shift between these settings influence the plot and build suspense?

4. **COMPARE** What complications or conflicts do Scoot and Sully encounter in the story? Fill out a chart like this one to trace the challenges they face.

COMPLICATION	1	2	3	4	5
Scoot					
Sully					

5. **ANALYZE** Reread paragraphs 21–22 and 25. What words are repeated **Again and Again**, and what does the repetition indicate?

6. **INFER** Reread paragraphs 48–50. How do the **Memory Moments** Scoot experiences help her through her situation?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Disaster-Film Proposal

How would you turn this suspenseful story into a disaster movie? Write a three- to four-paragraph proposal for a film based on “Rogue Wave.” Include each of the following:

- a clear controlling idea or thesis statement
- details of the opening scene, establishing the characters, setting, and conflict
- a description of each important scene in the plot
- suggestions for how to shoot each scene to convey the suspense

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- aspect
- cultural
- evaluate
- resource
- text

Research

Rogue Waves

Now that you’ve read “Rogue Wave,” do more research to determine how accurately the story depicts the phenomenon. With a partner, begin by generating several questions to guide your research.

- Formulate specific questions so you can find information quickly. For example, “How tall is a rogue wave?”
- Share your findings with a small group. Discuss whether the author describes rogue waves realistically and accurately.

Social & Emotional Learning

Coping with Disasters

A flood, brushfire, or other natural disaster can inflict lasting physical and emotional damage. As a class, talk about steps people can take to get back to a normal routine after a disaster. Touch upon:

- talking with a counselor and sharing feelings
- spending time with friends and family
- limiting news coverage that triggers memories

Expand Your Vocabulary

PRACTICE AND APPLY

Complete each sentence to show that you understand the meaning of the boldfaced vocabulary word.

1. I can see the water's motion by watching how a **swell** ____________________.
2. One reason to be on the **deck** of a boat is ____________________.
3. **Navigation** becomes more difficult in bad weather because ____________________.
4. There was a **porthole** in our cabin on the ship, so we ____________________.

Vocabulary Strategy

Latin Roots

A **root** is a word part—such as *nav* in the word *navigation*—that came into English from an older language. Latin roots appear in many English words. The chart shows two words from "Rogue Wave" that have Latin roots.

WORD	LATIN ROOT	ROOT'S MEANING
navigation	*nav*	ship or sail
mariner	*mar*	sea

Interactive Vocabulary Lesson: Common Roots, Prefixes, and Suffixes

By identifying Latin roots, you often can figure out the meanings of unfamiliar words. A dictionary can help you confirm your ideas.

PRACTICE AND APPLY

Define the words with the Latin roots *mar* and *nav* in each sentence. Then check your ideas in a print or online dictionary.

1. Sailors in the navy may spend time in submarines.

   ____

2. Mariners long ago navigated using the stars.

   ____

Watch Your Language!

Simple and Compound Sentences

Ed
Interactive Grammar
Lesson: Sentence Structure

A **clause** is a group of words that includes a complete subject and a complete predicate. Every sentence includes at least one clause. A **complete subject** includes all the words that identify the person, place, thing, or idea the clause is about. The **complete predicate** includes all the words that tell or ask something about the subject.

COMPLETE SUBJECT	COMPLETE PREDICATE
The *Sea Dog*	had every blessed thing. . . .
Sully	was a good teacher.

Authors use different types of sentences to convey meaning.

- A **simple sentence** contains only one clause, as in the sentence "Sully looked at his watch."
- A **compound sentence** contains two or more clauses that are joined either by a comma and a **coordinating conjunction,** such as *and, but, or, for, so, yet,* and *nor,* or by a semicolon.

Independent Clauses	**She pushed with all her strength.** **This time the window opened.**
Compound Sentence	**She pushed with all her strength, and this time the window opened.**

PRACTICE AND APPLY

Write two pairs of related simple sentences. Use a comma and coordinating conjunction or semicolon to turn one pair of sentences into a compound sentence. Discuss the structure of each sentence with a partner.

MENTOR TEXT

Women in Aviation

History Writing by **Patricia and Fredrick McKissack**

ESSENTIAL QUESTION:
How do actions define us?

Engage Your Brain

Choose one or two activities to start connecting with the history writing you're about to read.

Flying Machines

Early airplanes were experiments that built on the basic design of gliders. In the box, draw a picture of an early airplane, either from memory or your imagination.

Dreamer Traits

Make a word web of traits that can help a person who is pursuing a dream. Discuss your choices with the class.

Great Aviators

Briefly research famous aviators or pilots from the early 20th century. Which of them are the most celebrated? Collect a list of at least three to discuss with a partner.

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Determine Author's Purpose

An **author's purpose** is the reason the author wrote a work. Usually an author writes for one or more purposes, as shown in this chart.

AUTHOR'S PURPOSE	EXAMPLES OF WRITTEN WORKS
To inform or explain	encyclopedia entries, informative articles, how-to articles, biographies
To persuade	editorials, opinion essays and blogs, advertisements
To entertain	short stories, novels, plays, humorous essays
To express thoughts or feelings	poems, personal essays, journals

To determine an author's purpose, consider how the details and evidence in a text fit together to lead to a central idea or message for readers. Consider, too, how you feel about the topic after reading a text.

Focus on Genre

Informational Text

- provides factual information
- presents evidence to support ideas
- includes biographies, news articles, how-to instructions, and many other forms
- may focus on historical events or trends

Cite Evidence and Evaluate Details

After reading informational text, you will often be asked to **cite evidence** to support ideas about the text. Before you can do that, you must first **evaluate details**—make judgments about the facts, quotations, examples, and other details in the text. To evaluate details:

- Ask: How do these details support the author's purpose and main idea or message of the selection?
- Consider your own knowledge about or experience with the topic.
- Based on your evaluation of the details, cite the evidence that best supports your ideas.

Annotation in Action

In the model, you can see one reader's note about "Women in Aviation." As you read the selection, note clues about the authors' purpose for writing.

The story of women in aviation actually goes back to the time of the hot-air balloons. A number of women in Europe and America gained fame for their skill and daring. Sophie Blanchard made her first solo balloon flight in 1805. She grew in fame and was eventually named official aeronaut of the empire by Napoleon. By 1834, at least twenty women in Europe were piloting their own balloons.

These details support the idea that women flew long before there were airplanes.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

inundate	☐
restrictive	☐
exhibition	☐
precaution	☐

Turn to a partner and talk about the words you already know. Then, use as many words as you can in a few questions about the experiences of early pilots. As you read "Women in Aviation," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

In the early 1900s, flying in "aeroplanes"—fixed-winged, self-propelled flying machines—was a bold undertaking. Male pilots were dashing heroes. However, female aviators—especially African American women—had to struggle for acceptance. **Patricia and Fredrick McKissack** (1944–2017; 1939–2013) wrote more than 100 biographies and other nonfiction books, most focusing on the achievements of African Americans.

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Women in Aviation

History Writing by **Patricia and Fredrick McKissack**

How far were these women willing to go to pursue the dream of flight?

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

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1 American aviation was from its very beginnings marred with sexist and racist assumptions. It was taken for granted that women were generally inferior to men and that white men were superior to all others. Flying, it was said, required a level of skill and courage that women and blacks lacked. Yet despite these prevailing prejudices, the dream and the desire to fly stayed alive among women and African Americans.

2 The story of women in aviation actually goes back to the time of the hot-air balloons. A number of women in Europe and America gained fame for their skill and daring. Sophie Blanchard made her first solo balloon flight in 1805. She grew in fame and was eventually named official aeronaut of the empire by Napoleon. By 1834, at least twenty women in Europe were piloting their own balloons.

DETERMINE AUTHOR'S PURPOSE

Annotate: Mark groups of words in paragraph 1 that signal the selection topic.

Draw Conclusion: Based on these details, what seems to be the authors' purpose for writing "Women in Aviation"? Be specific.

NOTICE & NOTE

QUOTED WORDS

When you notice the author has quoted the opinions of someone who was a participant in an event, you've found a **Quoted Words** signpost.

Notice & Note: In paragraph 3, mark the comment that Orville Wright made about Katherine, his sister.

Analyze: How is his attitude different from the attitude described in paragraph 1?

inundate
(ĭn´ŭn-dāt´) *v.* To *inundate* is to overwhelm with a great amount of something.

CITE EVIDENCE AND EVALUATE DETAILS

Annotate: Mark the information in paragraph 8 that reveals a major change in Bessie Coleman's thinking.

Evaluate: How effective are these text details in explaining why Coleman decided to become a pilot?

3 Though she did not fly, Katherine Wright was a major supporter of her brothers' efforts. Orville so appreciated his sister's help that he said, "When the world speaks of the Wrights, it must include my sister. . . . She inspired much of our effort."

4 Although Raymonde de la Roche of France was the first woman in the world to earn her pilot's license, Harriet Quimby held the distinction of being the first American woman to become a licensed pilot.

5 On August 1, 1911, Quimby, who was described as a "real beauty" with "haunting blue-green eyes," strolled off the field after passing her pilot's test easily. To the male reporters who **inundated** her with questions, Quimby fired back answers with self-confidence. Walking past a group of women who had come to witness the historic event, Quimby was overheard to quip with a smile and a wink: "Flying is easier than voting." (The Woman's Suffrage Amendment wasn't passed until 1920.)

6 As difficult as it was for women to become pilots in significant numbers, it was doubly hard for African Americans, especially black women. That's why Bessie Coleman, the first African American to earn her pilot's license, is such an exciting and important figure in aviation.

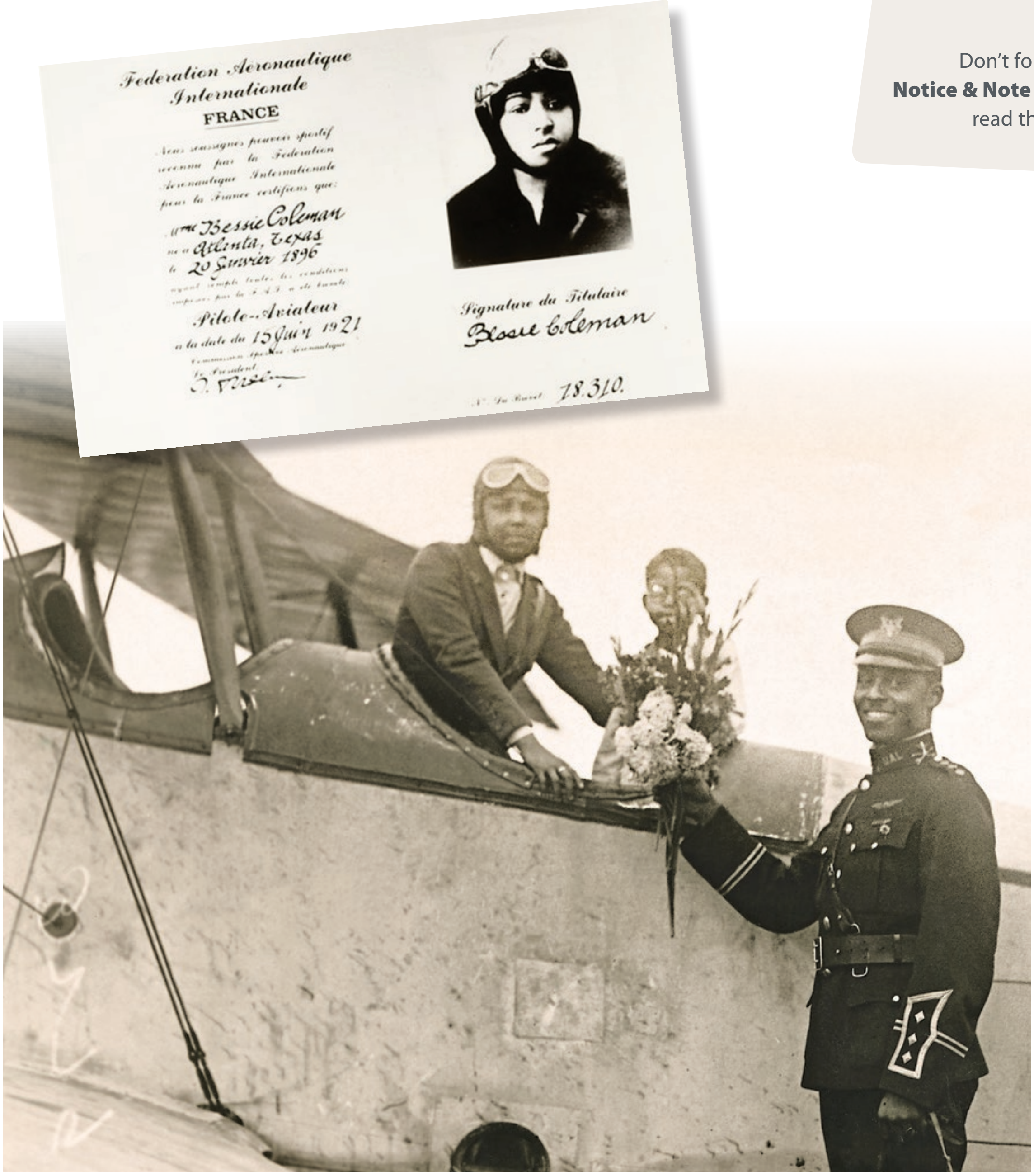
7 Bessie Coleman was born in 1893 in Atlanta, Texas, the twelfth of thirteen children. Her mother, who had been a slave, valued education and encouraged all of her children to attend school in order to better themselves. The encouragement paid off, because Coleman graduated from high school, a feat not too many black women were able to accomplish in the early 1900s.

8 Bessie Coleman refused to accept the limitations others tried to place on her. She attended an Oklahoma college for one semester but ran out of money. Accepting the offer of one of her brothers to come live with him and his family in Chicago, Coleman found a job as a manicurist. She fully intended to return to school after saving enough money. But she never did. While in Chicago she learned about flying and made a new set of goals for herself. She wanted to be a pilot.

9 Coleman learned about flying from reading newspaper accounts of air battles during World War I. She tried to find a school that would accept her as a trainee. But no American instructor or flying school was willing to teach her.

10 When the war ended, a friend, Robert S. Abbott, the founder of the *Chicago Defender*, one of the most popular black-owned and -operated newspapers in the country,

Don't forget to **Notice & Note** as you read the text.



Federation Aeronautique Internationale

FRANCE

Nous soussignés pouvoir sportif reconnu par la Federation Aeronautique Internationale pour la France certifions que:

Mme Bessie Coleman
née à Atlanta, Texas
le 20 Janvier 1896
ayant rempli toutes les conditions imposées par la F.A.I. a été breveté

Pilote-Aviateur
à la date du 15 Juin 1921

Commission Sportive Aéronautique
Le Président

Signature du Titulaire
Bessie Coleman

N° du Brevet 18.310.

The image above shows Bessie Coleman's pilot's license. Regarded as the world's first female African American aviator, Bessie receives a bouquet at an appearance at Curtiss Field in Garden City, Long Island.

suggested that Coleman go to France, where racial prejudice was not as **restrictive** as it was in America. Even though the United States was the birthplace of flight, it was slower than other countries to develop an organized aviation program. European leaders immediately saw the commercial and military advantages of a strong national aviation program. Bessie knew from her reading that both French and German aircraft were among the best in the world.

restrictive
(rĭ-strĭk´tĭv) *adj.* When something is *restrictive*, it is limiting in some way.

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CITE EVIDENCE AND EVALUATE DETAILS

Annotate: In paragraph 11, mark details that describe Coleman's dream at this point in her life. Then, in paragraph 12, mark her plans for making that dream a reality.

Draw Conclusions: Based on this evidence, what can you conclude about Coleman and her dream? Which text detail is most important to your conclusion?

VOCABULARY

Denotation and Connotation: In paragraph 14, the authors use the word *thrilled* to describe how audiences reacted to Bessie Coleman's daredevil maneuvers.

Analyze: Is the connotation for this word positive or negative? Use what you know about its meaning to explain.

exhibition
(ĕk´sə-bĭsh´ən) *n.* An *exhibition* is an organized presentation or show.

11 Coleman had also read about Eugene Jacques Bullard, the well-decorated[1] and highly honored native of Georgia who had become the first African American to fly an airplane in combat as a member of the French Lafayette Flying Corps during World War I. Other blacks had gone to Europe to get their training, too. Coleman realized that if she were ever going to get a chance to fly, she, too, would have to go to France. But she didn't have any money to get there, and besides, she couldn't speak a word of French.

12 For almost two years, Coleman worked part-time as a manicurist and as a server in a Chicago chili parlor and saved every penny to finance her trip to France. Meanwhile she learned to speak French, so when the time came, she'd be able to understand her instructors.

13 In 1921, Coleman made it to France, where she found an instructor who was one of Tony Fokker's chief pilots. Fokker, the famous aircraft manufacturer, said Coleman was a "natural talent." On June 15, 1921, Coleman made history by becoming the first black woman to earn her wings, thus joining the ranks of the handful of American women fliers.

14 Returning to the United States determined to start a flying school where other African American pilots could be trained, Coleman looked for ways to finance her dream. There were very few jobs in the aviation industry for women or blacks. She soon learned that there was little or no support for a black woman who wanted to start a flying school. To call attention to aviation and to encourage other women and African Americans to take part in the new and growing field, Coleman gave flying **exhibitions** and lectured on aviation. She thrilled audiences with daredevil maneuvers, just as Quimby had done before her.

15 Along with racism, Coleman encountered the burden of sexism, but she made believers out of those who doubted her skill. "The color of my skin," she said, "[was] a drawback at first. . . . I was a curiosity, but soon the public discovered I could really fly. Then they came to see *Brave Bessie*, as they called me."

---

[1] **well-decorated:** term used to describe a person in the military who has received many awards.

16 The strict rules and regulations that govern aviation today didn't exist during the first three decades of flying. For example, it wasn't uncommon for aviators to ignore safety belts and fly without parachutes. One of these simple safety **precautions** might have saved the lives of both Harriet Quimby and Bessie Coleman.

Don't forget to **Notice & Note** as you read the text.

precaution
(prĭ-kô´shən) *n.* A *precaution* is an action taken to avoid possible danger.

In 1912, Harriet Quimby (shown holding the propeller to start the engine of her monoplane) became the first woman to fly across the English Channel.

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17 On a July morning in 1912, Quimby, and a passenger named William P. Willard, set out to break an over-water speed record. When Quimby climbed to five thousand feet, the French-made Blériot monoplane2 suddenly nosed down. Both Quimby and Willard were thrown from the plane and plunged to their deaths in the Boston Harbor.

18 The *New York Sun* used the opportunity to speak out against women fliers:

> Miss Quimby is the fifth woman in the world killed while operating an aeroplane (three were students) and their number thus far is five too many. The sport is not one for which women are physically qualified. As a rule they lack strength and presence of mind and the courage to excel as aviators. It is essentially a man's sport and pastime.

19 Fourteen years later, Bessie Coleman died in a similar accident. With almost enough savings to start her school, Coleman agreed to do an air show in Florida on May Day for the Negro Welfare League of Jacksonville. At 7:30 P.M. the night before, Coleman, accompanied by her publicity agent, William Wills, took her plane up for a test flight. When she reached an altitude of about five thousand feet, her plane flipped over. Coleman was thrown from the plane and plunged to her death April 30, 1926. Wills died seconds later when the plane crashed.

20 Once again critics used the tragedy to assert that neither women nor blacks were mentally or physically able to be good pilots. "Women are often penalized by publicity for their every mishap," said Amelia Earhart, the most famous female pilot in aviation history. "The result is that such emphasis sometimes directly affects [a woman's] chances for a flying job," Earhart continued. "I had one manufacturer tell me that he couldn't risk hiring women pilots because of the way accidents, even minor ones, became headlines in the newspapers."

21 Although Bessie Coleman died tragically, her plans to open a flight training school for blacks were continued by those she had inspired.

DETERMINE AUTHOR'S PURPOSE

Annotate: In paragraph 20, mark the text that gives the name and description of the person whom the authors quote.

Connect: What purpose does this quotation serve in the paragraph? How does it relate to the overall purpose of the selection?

ESSENTIAL QUESTION:

How do actions define us?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

What is the most memorable part of this example of history writing? Discuss with a partner.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Which sentence from the selection supports the inference that women have been interested in aviation for a long time?

Ⓐ "Sophie Blanchard made her first solo balloon flight in 1805." (paragraph 2)

Ⓑ "Coleman learned about flying from reading newspaper accounts of air battles during World War I." (paragraph 9)

Ⓒ "There were very few jobs in the aviation industry for women or blacks." (paragraph 14)

Ⓓ "The strict rules and regulations that govern aviation today didn't exist during the first three decades of flying." (paragraph 16)

2. How does the last paragraph contribute to the authors' ideas?

Ⓐ by showing one effect of Bessie Coleman's inspiring example

Ⓑ by explaining how women today learn to become pilots

Ⓒ by persuading readers to consider a career in aviation

Ⓓ by reminding readers that Bessie Coleman loved flying

3. This question has two parts. First answer **Part A**, Then **Part B**.

Part A

What do the authors want to convey in the selection?

Ⓐ Learning to fly was easier for women than getting to vote.

Ⓑ Flying was difficult and dangerous in the early years.

Ⓒ Women and African Americans flew despite prejudices.

Ⓓ France was more open to female pilots.

Part B

How do the authors support their purpose?

Ⓐ by stating that Bessie Coleman went to France to learn to fly

Ⓑ by noting that the Woman's Suffrage Amendment didn't pass until 1920

Ⓒ by describing accidents due to a lack of safety precautions

Ⓓ by discussing challenges that women and African American pilots overcame

Ed

Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1 **INTERPRET** Review the chart from page 153 that lists authors' purposes for writing. Then, reread paragraphs 1–3 of the selection. What was the authors' purpose for including Katherine Wright's contribution to aviation?

2 **CITE EVIDENCE** Reread paragraphs 11 and 12. Based on your evaluation of the text details in these paragraphs, what conclusion can you draw about Bessie Coleman's personality? Fill out a chart like this one to support your conclusion.

TEXT EVIDENCE	MY EXPERIENCE	CONCLUSION

3 **IDENTIFY** Reread paragraph 5. What evidence do the authors provide to suggest that Harriet Quimby had a sense of humor?

4 **COMPARE** In what ways were Harriet Quimby and Bessie Coleman most alike? Cite evidence from the text to support your answer.

5 **ANALYZE** Harriet Quimby is quoted as saying, "Flying is easier than voting." What situation does her comment highlight? How do her **Quoted Words** help the authors achieve their purpose?

6 **EVALUATE** Do you think the authors present Bessie Coleman's life in an overly positive way? Explain your answer.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Tribute to Women Aviators

In the early 20th century, many women stormed the skies. Celebrate them in a one-page essay. Here are a few suggestions:

- Focus on the women you've read about, or research a new choice.
- Discover what aircraft they flew.
- Find out about their individual breakthroughs.
- Be sure to explain why these women deserve to be remembered.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

aspect
cultural
evaluate
resource
text

Speaking & Listening

Bessie Coleman Presentation

With a small group, review the details of Bessie Coleman's life. Jot down the facts and then discuss her milestones. Then, give a brief group presentation covering her early life, her steps to becoming a pilot, and her flying career.

Media

Aviation Timeline

Who were the notable people who made flight history? Create a 20th-century timeline to trace their achievements.

- Make sure the events on the timeline are in time order.
- Keep descriptions brief.
- Draft the timeline in the form of sticky notes. Then, use digital tools to finalize it.

Expand Your Vocabulary

PRACTICE AND APPLY

Mark the letter of the situation that shows the meaning of the vocabulary word. Be prepared to explain your choice.

1. **inundate**
   a. A big crowd saw the airshow.
   b. A few visitors saw the exhibit.
2. **restrictive**
   a. The airport gate locks at night.
   b. The airport gate opens at 8 A.M.
3. **exhibition**
   a. A crowd gathered to hear an astronaut speak.
   b. The crowd watched a kite-making demonstration.
4. **precaution**
   a. The state lets people apply for licenses online.
   b. The government requires pilots to follow safety checks.

Vocabulary Strategy

Denotation and Connotation

A word's **denotation** is its literal meaning. A word's **connotation** comes from the ideas and feelings, either positive or negative, associated with the word. For example, the authors of "Women in Aviation" state that Harriet Quimby "strolled off the field." The denotation of *strolled* is "took an unhurried walk," but the connotation suggests that Quimby was relaxed and assured.

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Interactive Vocabulary Lesson: Denotation and Connotation

PRACTICE AND APPLY

Complete each sentence with the word that has the stronger positive or negative connotation.

1. Bessie Coleman refused to give up because she was (**serious, determined**) __________.
2. Early pilots sometimes performed (**foolhardy, risky**) __________ stunts that proved to be fatal.
3. Despite barriers, women pilots (**pursued, followed**) __________ their dreams.

Watch Your Language!

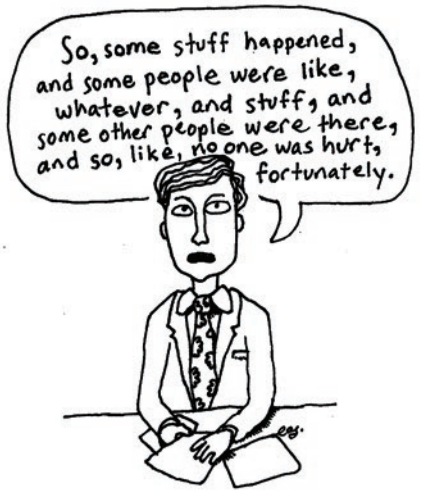
Precise Language

Using precise language means choosing just the right word to convey what you mean. Using concise language means eliminating wordiness and repetition. Unnecessary words can make writing confusing for your audience.

Look at these two examples:

> **In 1932, the Atlantic was traversed by Amelia Earhart, who flew unaccompanied.**
>
> **In 1932, Amelia Earhart flew across the Atlantic alone.**

The second sentence is stronger than the first. It uses the active rather than the passive voice. It also eliminates unnecessary words. The words *flew across* and *alone* are clearer and more precise than *was traversed by* and *unaccompanied*.


So, some stuff happened, and some people were like, whatever, and stuff, and some other people were there, and so, like, no one was hurt, fortunately.

News of the Vague

PRACTICE AND APPLY

Rewrite each sentence to make it more precise and concise.

1. In the 1920s, crowds around the United States were drawn by stunt pilots that were known as barnstormers.

2. Barnstormers often put on their shows at rural farms, doing stunts for crowds there.

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Collaborate & Compare

ESSENTIAL QUESTION:
How do actions define us?

Compare Characters and People

You are about to read about two meaningful encounters—one fictional, one real. As you read, notice how the ideas in both texts relate to your own and other teens' experiences. Then, look for ways that the ideas in the two texts relate to each other.

A

Thank You, M'am

Short Story by **Langston Hughes**
pages 170–174

B

A Police Stop Changed This Teenager's Life

Article by **Amy B Wang**
pages 183–186

After you read both selections, you will collaborate with a group to write a news bulletin about an organization that supports young people in your community, following these steps:

- Brainstorm Organizations
- Research the Organizations
- Share What You Learn

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Thank You, M'am

Short Story by **Langston Hughes**

Engage Your Brain

Choose one or both activities to start connecting with the short story you're about to read.

MATCH BOX
YOUR TRUE LOVE
BLUE SUEDE SHOES
BOPPIN' THE BLUES
ALL MAMA'S CHILDREN
DANCE ALBUM OF
CARL
Perkins

Show of Support

Make a list of people who have encouraged you at various times in your life. Write down what their support has helped you achieve.

Blue Suede Shoes

Have a brief talk with a partner about current fashion trends. What clothing and shoe styles appeal to you? Draw an example in the box. In the 1950s, the rock-and-roll era of "Thank You, M'am," the song "Blue Suede Shoes" helped to make that footwear popular. If possible, listen to a snippet of the song. Keep it in mind as you read the story.

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Analyze Characters

The characters in a short story are the people, animals, or imaginary creatures that take part in the action. **Characterization** is the way authors develop characters. Characterization includes the following:

- making comments about the character through the voice of the narrator
- describing the character's physical appearance
- presenting the character's speech, thoughts, and actions
- conveying ideas through the character's speech, thought, and actions

An author uses characterization to help readers identify **character traits,** which are the qualities of appearance and personality that make a character seem real.

Focus on Genre

Short Story

- short work of fiction
- centered on a single idea
- usually has one main conflict
- character interactions with the conflict keep the story moving

Analyze Setting and Conflict

The plot of a story centers on conflict, or the struggle between opposing forces. An **external conflict** is a character's struggle against an outside force, while an **internal conflict** takes place inside the character. Stories can have more than one type of conflict. Often the plot of a story is influenced by the setting, or the time and place of the action. As you read "Thank You, M'am," use a chart like this to analyze how setting and conflict affect the story's outcome.

SETTING (WHERE AND WHEN)	
MAJOR CHARACTERS	**MINOR CHARACTERS**
PROBLEM/CONFLICT	**IMPORTANT EVENTS**
OUTCOME/RESOLUTION	

Annotation in Action

In the model, you can see one reader's note about "Thank You, M'am." As you read the selection, note how the author uses characterization to create realistic characters and move the plot along.

> It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. . . . But the boy's weight, and the weight of the purse combined caused him to lose his balance so, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. The large woman simply turned around and kicked him. . . .

The details show the woman is strong and not intimidated.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

suede ☐
mistrust ☐
embarrass ☐
latch ☐
barren ☐

Turn to a partner and talk about the words you already know. Then, use as many words as you can in a short profile of a person you know who's a good role model for young people. As you read "Thank You, M'am," use the definitions in the side column to learn the vocabulary words you don't already know.

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Background

Langston Hughes (1902–1967) was raised in Lawrence, Kansas. As a child, he began a lifelong exploration of literature and blues music. He went to Columbia University in New York City and eventually was recognized for his writing talent. Hughes's work shows an understanding of everyday people—people who may not be famous or rich but whose lives are inspiring and valuable nonetheless.

Thank You, M'am

Short Story by **Langston Hughes**

An unexpected encounter could change a life.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap and she carried it slung across her shoulder. It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy's weight, and the weight of the purse combined caused him to lose his balance so, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth rattled.

ANALYZE SETTING AND CONFLICT

Annotate: Review paragraph 1 and mark evidence of the setting of the story.

Analyze: How does the setting influence the woman's external conflict with the boy?

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2 After that the woman said, “Pick up my pocketbook, boy, and give it here.”

3 She still held him. But she bent down enough to permit him to stoop and pick up her purse. Then she said, “Now ain’t you ashamed of yourself?”

4 Firmly gripped by his shirt front, the boy said, “Yes’m.”

5 The woman said, “What did you want to do it for?”

6 The boy said, “I didn’t aim to.”

7 She said, “You a lie!”

8 By that time two or three people passed, stopped, turned to look, and some stood watching.

9 “If I turn you loose, will you run?” asked the woman.

10 “Yes’m,” said the boy.

11 “Then I won’t turn you loose,” said the woman. She did not release him.

12 “I’m very sorry, lady, I’m sorry,” whispered the boy.

13 “Um-hum! And your face is dirty. I got a great mind to wash your face for you. Ain’t you got nobody home to tell you to wash your face?”

14 “No’m,” said the boy.

15 “Then it will get washed this evening,” said the large woman starting up the street, dragging the frightened boy behind her.

16 He looked as if he were fourteen or fifteen, frail and willow-wild, in tennis shoes and blue jeans.

17 The woman said, “You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?”

18 “No’m,” said the being-dragged boy. “I just want you to turn me loose.”

19 “Was I bothering *you* when I turned that corner?” asked the woman.

20 “No’m.”

21 “But you put yourself in contact with me,” said the woman. “If you think that that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones.”

22 Sweat popped out on the boy’s face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too,

Don’t forget to **Notice & Note** as you read the text.

ANALYZE CHARACTER

Annotate: Review paragraphs 15–21 and mark evidence that Mrs. Jones is explaining how the boy should behave with people.

Analyze: How have the characters' words, actions, and interactions with each other so far affected the events in the story? Would the events be the same with other characters?

ANALYZE SETTING AND CONFLICT

Annotate: Review paragraph 25 and mark the text that shows that Roger is conflicted about how to behave with Mrs. Jones in this unfamiliar place.

Infer: What does Roger's decision tell you about his internal conflict and his relationship with adults?

so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.

23 She said, "What is your name?"

24 "Roger," answered the boy.

25 "Then, Roger, you go to that sink and wash your face," said the woman, whereupon she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—*and went to the sink.*

26 "Let the water run until it gets warm," she said. "Here's a clean towel."

27 "You gonna take me to jail?" asked the boy, bending over the sink.

28 "Not with that face, I would not take you nowhere," said the woman. "Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook! Maybe you ain't been to your supper either, late as it be. Have you?"

29 "There's nobody home at my house," said the boy.

30 "Then we'll eat," said the woman. "I believe you're hungry—or been hungry—to try to snatch my pocketbook."

31 "I wanted a pair of blue **suede** shoes," said the boy.

suede
(swād) *n. Suede* is leather that is treated to be fuzzy and soft.

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32 “Well, you didn’t have to snatch *my* pocketbook to get some suede shoes,” said Mrs. Luella Bates Washington Jones, “You could of asked me.”

33 “M’am?”

34 The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, run, *run!*

35 The woman was sitting on the day-bed.[1] After awhile she said, “I were young once and I wanted things I could not get.”

36 There was another long pause. The boy’s mouth opened. Then he frowned, but not knowing he frowned.

37 The woman said, “Um-hum! You thought I was going to say *but,* didn’t you? You thought I was going to say, *but I didn’t snatch people’s pocketbooks.* Well, I wasn’t going to say that.” Pause. Silence. “I have done things, too, which I would not tell you, son —neither tell God, if he didn’t already know. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable.”

38 In another corner of the room behind a screen was a gas plate and an icebox. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the day-bed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner of her eye, if she wanted to. He did not trust the woman *not* to trust him. And he did not want to be **mistrusted** now.

39 “Do you need somebody to go to the store,” asked the boy, “maybe to get some milk or something?”

40 “Don’t believe I do,” said the woman, “unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here.”

41 “That will be fine,” said the boy.

Don’t forget to
Notice & Note as you
read the text.

NOTICE & NOTE

MEMORY MOMENT

When you notice a character mention something from the past, you’ve found a **Memory Moment** signpost.

Notice & Note: In paragraph 34, what is the woman telling the boy about her past?

Analyze: Why might this memory be important?

mistrust
(mĭs-trŭst´) *v.* To *mistrust* is to be without confidence or trust.

---

[1] **day-bed:** a sofa or couch that is used as a bed.

embarrass
(ĕm-băr´əs) *v.* To *embarrass* is to cause to feel uncomfortable or self-conscious.

latch
(lăch) *v.* To *latch* means to hold on to or get hold of.

barren
(băr´ən) *adj.* Something that is empty and lacking interest or charm is *barren*.

42 She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would **embarrass** him. Instead, as they ate, she told him about her job in a hotel beauty-shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, red-heads, and Spanish. Then she cut him a half of her ten-cent cake.

43 "Eat some more, son," she said.

44 When they were finished eating she got up and said, "Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of **latching** onto *my* pocketbook *nor nobody else's*—because shoes come by devilish like that will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in."

45 She led him down the hall to the front door and opened it. "Goodnight! *Behave yourself, boy!*" she said, looking out into the street.

46 The boy wanted to say something else other than, "Thank you, m'am," to Mrs. Luella Bates Washington Jones, but he couldn't do so as he turned at the **barren** stoop and looked back at the large woman in the door. He barely managed to say, "Thank you," before she shut the door. And he never saw her again.

ESSENTIAL QUESTION:
How do actions define us?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

With a partner, talk about how the boy might eventually describe this encounter.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Read the excerpt from the story.

> The boy wanted to say something else other than, “Thank you, m’am,” to Mrs. Luella Bates Washington Jones, but he couldn’t do so as he turned at the barren stoop and looked back at the large woman in the door.

What does the word barren suggest in this excerpt?

Ⓐ Mrs. Jones does not have a lot of money to give out.

Ⓑ Mrs. Jones is careful to keep a clean and tidy house.

Ⓒ Roger is reluctant to leave Mrs. Jones’s house.

Ⓓ Roger is grateful to Mrs. Jones for sharing her food.

2. Which **two** sentences show that Roger wants Mrs. Jones’s trust?

Ⓐ “‘I wanted a pair of blue suede shoes,’” said the boy. (paragraph 31)

Ⓑ “After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next.” (paragraph 34)

Ⓒ “He could make a dash for it down the hall.” (paragraph 34)

Ⓓ “But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner of her eye, if she wanted to.” (paragraph 38)

Ⓔ “‘Do you need somebody to go to the store,’” asked the boy, “‘maybe to get some milk or something?’” (paragraph 39)

Ed

Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **INFER** What internal conflict does Roger struggle with in paragraphs 34–38? What details show the relationship between how Roger behaves with Mrs. Jones and how he deals with his internal conflict?

2. **INTERPRET** Briefly review the details from the chart you filled out as you read the story. Why is where Mrs. Jones lives important to the plot? Cite details from the text that support your answer.

3. **DRAW CONCLUSIONS** Reread the descriptions the author provides of Mrs. Jones and Roger in paragraphs 1 and 22. Explain why Roger can't break free from Mrs. Jones.

4. **PREDICT** How is Roger's external conflict resolved, and how might Mrs. Jones's involvement in the resolution affect Roger's actions in the future? Use this graphic organizer for your responses.

HOW ROGER'S EXTERNAL CONFLICT IS RESOLVED →	
HOW MRS. JONES'S ACTIONS MAY IMPACT ROGER'S FUTURE →	

5. **INFER** Review paragraph 42. How does Mrs. Jones's **Memory Moment** about her beauty-shop job make Roger feel more comfortable?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- aspect
- resource
- cultural
- text
- evaluate

Writing

Email Request

Find an organization that promotes intergenerational leadership or mentorship. Then write an email to request more information. Be sure the email includes:

- a salutation, or greeting, such as "Dear Sir/ Madam"
- an explanation of why you're writing
- your name and school information
- a closing such as "Sincerely, (your name)"

Social & Emotional Learning

Making of a Mentor

What traits make someone a good advisor or mentor? One trait might be "a good listener." As a class, brainstorm additional traits. Also discuss:

- how having a mentor can help a young person face difficult life challenges
- why it's important for mentors to be patient and listen well
- how mentors can set a positive example

Research

20th-Century Harlem

Investigate Harlem, an area of New York City that became a vibrant African American community in the early 1900s. Here are some possible topics:

- the reasons people moved to Harlem
- the social organizations the helped to create the community
- the cultural organizations that supported artists

Share your findings with the rest of the class.

Expand Your Vocabulary

PRACTICE AND APPLY

Identify the vocabulary word that is related to the italicized word in each question. Provide reasons for your choices.

suede **mistrust** **embarrass**
latch **barren**

1. Which word goes with *uncomfortable*? Why?
2. Which word goes with *empty*? Why?
3. Which word goes with *soft*? Why?
4. Which word goes with *suspicious*? Why?
5. Which word goes with *grip*? Why?

Vocabulary Strategy

Possessive Nouns

Ed
Interactive Vocabulary Lesson: Spelling Rules

The possessive form of a noun shows ownership or relationship. When forming a possessive noun, be sure to put the apostrophe in the correct place. Follow these guidelines.

Singular nouns: Add an apostrophe and *s*, even if the word ends in *s*. *(book's cover, waitress's tray, Louis's house)*

Plural nouns ending in *s*: Add an apostrophe after the *s (songs' melodies, bees' honey)*

Plural nouns not ending in *s*: add an apostrophe and *s* *(women's sports, people's health)*

PRACTICE AND APPLY

Correct the spelling of the possessive nouns in these sentences.

1. Mrs. Jones' treatment of Roger shows her sympathy toward him.
2. She proves that you cannot always prejudge childrens' actions.
3. She knows many boy's actions don't reflect their true personalities.
4. Roger realizes why it is wrong to take someone elses' money.

Watch Your Language!

Capitalization

It is important for writers to capitalize words correctly so that readers do not get confused. Here are some examples of capitalization in "Thank You, M'am."

- Starting sentences:

  Firmly gripped by his shirt front, the boy said, "Yes'm."

- Distinguishing the pronoun *I* and identifying a person:

  "When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones."

Interactive Grammar Lesson: Capitalization

Here are some other examples of capitalization.

CATEGORY	EXAMPLE
People and Titles	Langston Hughes, Professor Du Bois
Geographical Names	Brooklyn, Central Park
Organizations, Events, etc.	Thursday, March, Labor Day

PRACTICE AND APPLY

Using the examples above as a guide, rewrite each of the following sentences and correct the capitalization.

1. Tourists in new york City visit the empire state building.

2. The Boy in "Thank You, M'am" was named roger.

3. none of the other people in the House spoke to mrs. Jones.

4. The Story takes place in an urban area that could be harlem.

Get Ready B

A Police Stop Changed This Teenager's Life

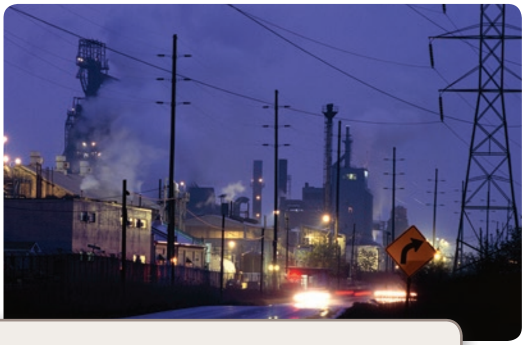
Article by **Amy B Wang**

Engage Your Brain

Choose one or both activities to start connecting with the selection you're about to read.

Positive Influence

Think about an everyday person in your school or community who reaches out to others in positive ways. Describe some examples of how this person helps others.



Industrial Area

In or on the outskirts of many towns you can find areas zoned for factories or offices. These places are usually busy during the day but deserted at night. If there's an industrial area where you live, describe it.

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Analyze Structure

Every piece of writing has an organization, or a structure. Authors organize information to help readers understand how ideas, facts, and events are related. Recognizing how a text is organized, or its **structural pattern,** makes the text easier to read and understand.

One common structural pattern is **chronological order,** or time order, the arrangement of events in the order they occur. Texts often contain clues to the order of events. Look for:

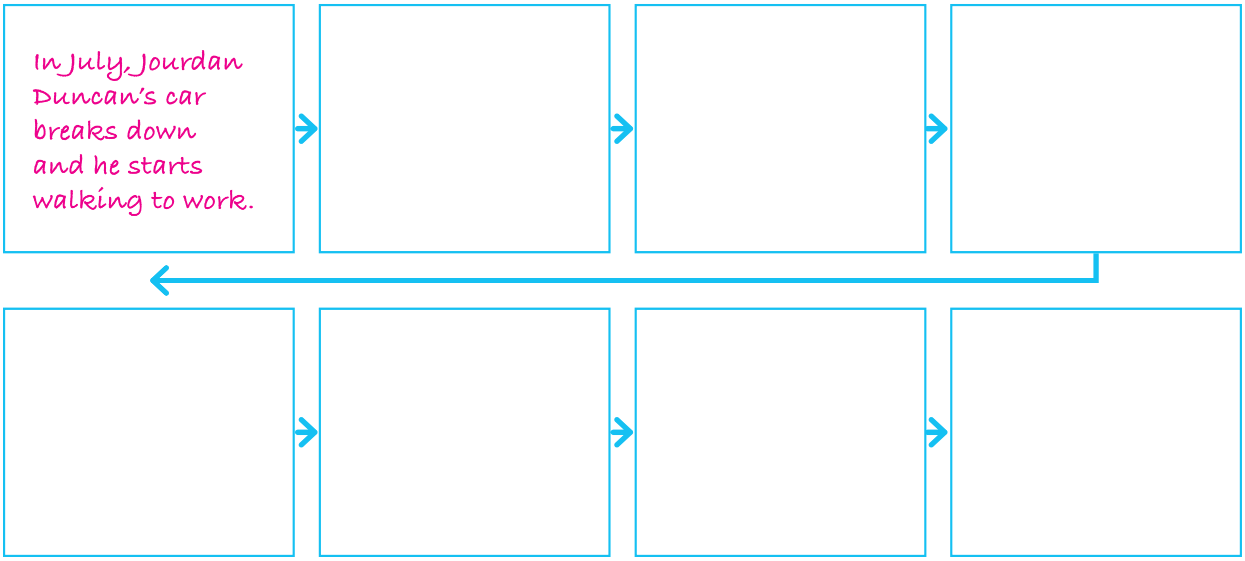
- calendar dates, such as *Wednesday, September 30, 2020*
- clock time, such as *after 11 P.M.* and *around midnight*
- words and phrases that show time order, such as *at first, soon,* or *graveyard shift.*

You can use the sequence-of-events chain below to gather time-order clues and track events in “A Police Stop Changed This Teenager’s Life.”

Focus on Genre

Informational Text

- reports on recent events
- presents the most important information first, followed by details
- remains brief and to the point



In July, Jourdan Duncan’s car breaks down and he starts walking to work.

Annotation in Action

In the model, you can see one reader's note about "A Police Stop Changed This Teenager's Life." As you read the selection, mark words and phrases that help you understand how the text is organized.

As its name might suggest, Industrial Way is not known for being pedestrian-friendly. . . . So when Corporal Kirk Keffer of the Benicia Police Department spotted a lone, lanky teenager walking on Industrial Way during the graveyard shift a few Saturdays ago, he was curious. It was after 11 P.M. and dark outside, and the boy was just nearing the highway overpass.

The author describes the setting early on; it is late at night and dark. Is it safe?

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

- **burden** ☐
- **interaction** ☐
- **reliable** ☐
- **token** ☐

Turn to a partner and talk about the words you already know. Then, use as many words as you can to make a prediction about what will happen in the news story. As you read "A Police Stop Changed This Teenager's Life," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

Amy B Wang has been reporting the news since 2009. She is a general assignment reporter at the *Washington Post*. During her career, she has covered economic development, aviation, education, state politics, breaking news, and human-interest stories.

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B

A Police Stop Changed This Teenager's Life

Article by **Amy B Wang**

An unexpected encounter leads to an unexpected outcome.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 As its name might suggest, Industrial Way is not known for being pedestrian-friendly. The road in the Northern California city of Benicia is lined with trucking companies, warehouses and metal-finishing factories. As it curves north, before it turns into Channel Road, the street cuts under busy Interstate 680. So when Corporal Kirk Keffer of the Benicia Police Department spotted a lone, lanky teenager walking on Industrial Way during the graveyard shift a few Saturdays ago, he was curious. It was after 11 p.m. and dark outside, and the boy was just nearing the highway overpass.

ANALYZE STRUCTURE

Annotate: Review the first paragraph and mark details that show when the events began.

Infer: What effect might the time of day have had on the actions of Corporal Kirk Keffer?

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NOTICE & NOTE

CONTRASTS AND CONTRADICTIONS

When you notice a sharp contrast between what you would expect and what happens, you've found a **Contrasts and Contradictions** signpost.

Notice & Note: How is Duncan getting to and from work?

Infer: Why is this surprising, and why does it matter?

burden

(bûr´dn) *v.* If you *burden* someone, you create a situation that is difficult or stressful for him or her.

2 "Usually in the industrial area, there's no foot traffic, so it was kind of weird to see someone walking around on foot," Keffer told *The Washington Post*. He stopped his patrol car, got out and called out to the pedestrian. *Was he okay? What was he doing out there by himself?*

3 The teenager, 18-year-old Jourdan Duncan, was equally startled at first. "I was absolutely nervous," he said. "I thought, okay, um, did I do anything wrong? Is he going to put me in cuffs? I didn't do anything bad." Duncan told Keffer he was walking back to his parents' home in Vallejo. He had just gotten off from his job, where the teen worked on the packaging line from 3 P.M. until around midnight.

4 "Vallejo? That's like seven miles away," Keffer said he remembered saying to Duncan. Soon, he had cleared out the passenger seat in his patrol car and offered Duncan a ride home. On the drive, Keffer asked the teen more questions. *Why Benicia? Why not drive to work?* He was agog[1] that anybody would walk more than two hours each way, every day.

5 Duncan explained that he had just graduated from Jesse Bethel High School the year before. He had gotten a job in May, and enjoyed being around his co-workers. He was saving money for college, he said—but really wanted to be an officer with the California Highway Patrol, to follow in the footsteps of some relatives who were in law enforcement.

6 When the timing belt and an engine valve on his 2001 Volvo broke in July, Duncan got a few rides from friends and co-workers, but soon decided he would try to walk to avoid **burdening** others. "I didn't want to always call somebody and be like, 'Hey, can you pick me up?'" he said. "That would have took a lot of people's time." Duncan never told his parents he started walking. ("They thought I was getting rides every day," he admits.) The first time he plotted out a walkable route on Google Maps, it spit out an estimated commute time of 2 hours and 15 minutes. "This is going to be a long walk," Duncan thought. On his first day going to work by foot, he didn't know what to expect. "The whole way there I just had my earphones in, kept quiet and I just power-walked[2] the whole way." That was in July. Gradually, the foot commute grew easier for him. "The walk now, it's not a problem for me," he said.

7 By the time Keffer pulled up to Duncan's parents' house that night—all of 15 minutes later, by car—the police officer was impressed. Most people won't even walk down to the store, he joked. "I was just like, wow, Jourdan, that's really impressive,

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[1] **agog** (ə-gŏg´): full of surprise or astonishment.

[2] **power-walk:** to walk quickly with a definite purpose.

Don't forget to **Notice & Note** as you read the text.

your dedication and your hard work," Keffer said. "At age 18, that's a good work ethic to have, and I said, you know, I admire that. Just keep doing what you're doing."

8 They parted ways and Keffer returned to the police department in Benicia. Still, he couldn't get Duncan's commute out of his head. He mentioned his **interaction** to his shift supervisor, who, like Keffer, happened to be a board member of the Benicia Police Officers' Association. "So I hit him up and say, 'I just had this contact with this young man,'" Keffer said. "'He's walking five hours a day, and I think it should be rewarded. What if we help him out?'"

9 They e-mailed the rest of the board to seek approval to buy a bicycle. It was, he said, one of the fastest votes they've ever taken: Within an hour, enough board members wrote back in agreement. And so, the following day, Keffer visited a local bike shop. He was looking for a good mountain bike, Keffer explained to the owner. Something with a **reliable** gearing system that could handle Benicia's steep hills. The longtime shop owner, Greg Andrade, helped him pick out a $500 bicycle—and loved the teen's story so much that he also **donated** a lighting system, brake light and helmet.

10 The only matter left was how to surprise Duncan. Keffer looked up and dialed Duncan's company, asking for Duncan's boss. Then, he explained their encounter the night before. *Was Jourdan scheduled to work Monday? Would they mind if a few officers stopped by the warehouse to surprise him with something?*

interaction
(ĭntər-ăk´shən) *n.* An *interaction* occurs when people speak or otherwise are in contact with one another.

reliable
(rĭ-lī´ə-bəl) *adj.* A person or object that can be trusted or depended on is *reliable*.

donate
(dō´nāt´) *v.* To *donate* is to give, or contribute, something to a person, cause, or fund.

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VOCABULARY

Context Clues: Reread the sentence in paragraph 11 that includes the word *aback*. Check for any context clues in the surrounding sentences.

Analyze: Explain what you think the word means. What context clues helped you figure out the meaning?

token
(tō´kən) *n.* A *token* serves as an expression or a sign of something else.

ANALYZE STRUCTURE

Annotate: Review paragraphs 12–14. Mark words and phrases that express the actions of the police.

Infer: What does the quote from Duncan in the concluding paragraph indicate about the author's purpose in writing the article?

11 That Monday night, September 19, Duncan's supervisor called him out and told him to go outside. Some policemen were waiting for him. Once again, Duncan was taken aback. His boss assured him he was not in trouble. Outside, he spotted Keffer, along with some other Benicia police officers. "We have something for you," he said they told him, pulling the bicycle out from behind a car. "'This is your bike' . . . I was like, wait, what? Is this some kind of trick?"

12 The bike was a **token** of their gratitude, the officers said. "We would like to acknowledge your hard work and dedication for what you do and setting the example for kids your age," Keffer said they told him. "Hopefully this'll make your trip easier."

13 Duncan said he was bowled over by the gift, but also stymied by the attention. Several local news stations wanted him on their shows. Normally reserved, he shyly agreed to talk to all of them—"I was so nervous; I've never been on TV"—but couldn't help but think: They want to interview me for *walking?* "The walk isn't hard," he said. "It's like a challenge. To me, it was like a challenge to see if I was willing to do whatever it takes to get to work."

14 Keffer said that was precisely what moved him to do something for Duncan. And Duncan said the bicycle has made him "feel more at ease" with his commute, which has now been cut down to an hour. Duncan said he and Keffer are keeping in touch, and that Keffer has offered to take him on a ride-along[3] so he can get a better idea of what being a police officer is all about. "It's something I've been interested in since high school. A lot of my family members, they're in law enforcement," Duncan said. "It's like, what they do and, due to a lot of people thinking that there are bad cops out there, I want to prove that all cops aren't bad—which is true, due to what just happened to me."

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[3] **ride-along:** a trip with professionals, such as police officers, in their vehicle to experience how the professionals work.

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TURN AND TALK
How closely do the events in this account match any predictions you made? Share your views with a partner.

ESSENTIAL QUESTION:
How do actions define us?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. How does paragraph 3 **most** contribute to the development of the article?

Ⓐ It shifts the focus to Jourdan Duncan's perspective.
Ⓑ It helps establish the setting of Benicia in Northern California.
Ⓒ It builds suspense by suggesting Jourdan Duncan might get arrested.
Ⓓ It provides background information about why Jourdan Duncan walks to work.

2. Select **two** facts from "A Police Stop Changed This Teenager's Life" that also play a role in "Thank You, M'am."

Ⓐ A stranger helps a teenage boy acquire something.
Ⓑ A stranger acknowledges the dedication of a teenage boy.
Ⓒ A teenage boy wants to be a police officer when he grows up.
Ⓓ A teenage boy is uncertain about interacting with a stranger.
Ⓔ A teenage boy has to walk for two hours each way to get to work.

3. What perspective is shared by Mrs. Jones in "Thank You, M'am" and Corporal Keffer in "A Police Stop Changed This Teenager's Life"?

Ⓐ Acknowledging hard work and effort is important.
Ⓑ Physical force can help teach a teenage boy a lesson.
Ⓒ Sometimes it is necessary to show people you trust them.
Ⓓ Showing kindness to a stranger can alter that person's life.

Ed
Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **IDENTIFY** What happened after Corporal Keffer dropped Jourdan Duncan off at his house that first night?

2. **CITE EVIDENCE** How does the structure of the news story help readers understand the sequence of events? Cite details from the text that support your answer. As necessary, refer to the details of the sequence-of-events chain you filled out as you read.

3. **CAUSE/EFFECT** When Jourdan Duncan's car stopped working, what were the positive and negative effects?

4. **CITE EVIDENCE** Review paragraph 13. What detail suggests Jourdan Duncan looks back on the interviews with amusement?

5. **INFER** Review paragraph 14. What suggests that Jourdan Duncan and Corporal Keffer continued to keep in touch?

6. **EVALUATE** What parts of this account strike you as **Contrasts and Contradictions?** Explain your views.

7. **INTERPRET** Review the news story for at least three surprises that took place. Which one most surprised you, and why? Use the chart for your responses.

THREE SURPRISES	WHAT'S MOST SURPRISING

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

aspect	resource
cultural	text
evaluate	

Writing

Objective Summary

A summary is a brief retelling, in your own words, of the main ideas and key supporting details in a text. Follow these steps to write an objective summary of the article.

1. Start by reviewing the article. Mark main ideas and key supporting details.
2. Draft a summary by briefly retelling the main ideas and key supporting details in each paragraph. Add a sentence to sum up the article's controlling idea.
3. Review and revise your summary, making sure it is objective and unbiased. Don't include your own opinions or judgments.

Media

Sketchnote the Article

Use this visual form of note-taking to capture the big ideas of "A Police Stop Changed This Teenager's Life." Use these suggestions:

- Closely review the article for important details. Pay attention to the time sequence of the account.
- Draw doodles or simple figures in place of words.
- Use arrows to connect ideas and stars to highlight facts or quotes.
- You can include short words or phrases. Contain text in frames to keep it brief.

Research

Crowdfunding

Corporal Keffer uses crowdfunding to buy Jourdan Duncan a new bike. Crowdfunding is an online fundraising method in which people seek contributions from a pool of donors.

- Research case studies, or examples, of people and organizations that have received support through crowdfunding.
- Share your findings with a small group. Discuss how Keffer's fundraising compares to crowdfunding a project.

Expand Your Vocabulary

PRACTICE AND APPLY

For each item, mark the letter of the word that differs most in meaning from the other words.

1. **a.** interaction **b.** discussion **c.** conversation **d.** departure

2. **a.** simplify **b.** burden **c.** encumber **d.** hamper

3. **a.** sign **b.** proof **c.** unimportant **d.** token

4. **a.** reliable **b.** steady **c.** dependable **d.** untrustworthy

Vocabulary Strategy

Context Clues

Ed **Interactive Vocabulary Lesson: Context Clues**

Context, or the words, phrases, and sentences around a word, can give clues to an unfamiliar word's meaning. Read this example:

> **Industrial Way is not known for being *pedestrian-friendly.* The road . . . is lined with trucking companies, warehouses and metal-finishing factories.**

Contrast clues help readers understand the term *pedestrian-friendly.* This type of context clue occurs when a term is contrasted with something familiar. In this case, the phrase "trucking companies, warehouses and metal-finishing factories" contrasts with something friendly.

PRACTICE AND APPLY

Use contrast clues in each sentence to figure out the boldfaced word's meaning. Write its definition below the sentence.

1. Unlike the calm officer, Jourdan was **anxious** when stopped.

2. Although Jourdan was uncertain how to get to work, he was able to **plot** out a walking route.

3. Instead of being excited, Jourdan was **stymied** by the attention.

Watch Your Language!

More Than Enough Words

When you write to inform and explain, your goal is to be clear and concise. Watch out for redundancy, or unnecessary and repetitive words. Reread your sentences to make sure every word has a purpose.

This list shows some common redundancies; the unnecessary words are in boldface type.

- each **and every** person
- never before **in the past**
- the **true** facts
- big **in size**
- prepared **in advance**
- **entirely** complete

Avoid using words that repeat what you've already said. Compare these two sets of sentences.

> **Jourdan's car had broken down and was not functioning. Nevertheless, he made up his mind and was determined to get to work.**
>
> **Jourdan's car had broken down. Nevertheless, he was determined to get to work.**

The second pair of sentences is stronger because they make a point in fewer words. In the first pair of sentences, *had broken down* suggests that the car *was not functioning*. *Made up his mind* expresses the same meaning as *determined*.

PRACTICE AND APPLY

Rewrite each sentence to eliminate the redundancy.

1. For all intents and purposes, Jourdan didn't want to burden others to help him out and give him a ride.
2. Jourdan planned specifically for a career in the area of law enforcement.
3. Corporal Keffer couldn't help but be impressed with Jourdan's personal qualities, and, in addition, he admired his work ethic, too.
4. The officer placed a phone call to Jourdan's company, and during the phone call, the officer sought numerous details about Jourdan's work schedule.

Compare Characters and People

Comparing texts from different genres—such as an article and a short story—can lead to revelations about individuals' varied motivations, or their reasons for behaving as they do. Authors may either directly state or imply motivations.

With a partner, complete the chart with information about the traits and motivations of the characters and people in "Thank You, M'am" and "A Police Stop Changed This Teenager's Life." Then use your notes to discuss similarities and differences in how Mrs. Jones supports Roger and how Corporal Keffer supports Jourdan Duncan.

CHARACTER/PERSON	TRAITS/MOTIVATIONS	TEXTUAL EVIDENCE
Mrs. Jones		
Roger		
Corporal Keffer		
Jourdan Duncan		

Analyze the Texts

Discuss these questions with a small group.

1. **CONNECT** What similarities do you see between the actions of Mrs. Jones in the short story and Corporal Keffer in the article?

2. **COMPARE** Consider how Roger and Jourdan Duncan solve problems. How are their approaches similar and different?

3. **INFER** How does what Jourdan Duncan says at the end of the article support the author's purpose and point of view?

4. **SYNTHESIZE** What have these texts revealed about how taking positive action can improve people's own lives and others' lives?

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Collaborate and Research

Now, your group can continue exploring the idea of taking positive action to help others by researching an organization that supports young people in your community and then writing a news bulletin about it. Follow these steps:

1. **BRAINSTORM ORGANIZATIONS** In your group, brainstorm a list of local organizations. Examples might include your public library, a parks and recreation department, and a teen or community center. Choose several organizations to research.

2. **RESEARCH THE ORGANIZATIONS** Decide which group member will research each organization, using sources such as the organization's website and local newspapers.

You can use a **5Ws and H Chart** to record information about each organization you research. Then use the chart as a framework for synthesizing your information into a news bulletin.

What is the organization's mission, or key goals?
Who is involved with the organization?
Why is the organization supporting young people?
When did the organization start its work with young people?
Where is the organization located?
How does the organization support young people?

3. **SHARE WHAT YOU LEARN** Listen carefully as group members present their news bulletins. Ask questions to request and clarify information, and build on each other's ideas.

Reader's Choice

Continue your exploration of the Essential Question by doing some independent reading on people facing challenges. Read the titles and descriptions shown. Then mark the texts that interest you.

ESSENTIAL QUESTION:
How do actions define us?

Short Reads

Available on Ed

These texts are available in your ebook. Choose one to read and rate. Then defend your rating to the class.

from Young Arthur

Legend retold by **Robert D. San Souci**

Before he becomes a legendary king, Arthur has many obstacles to overcome.

Rate It ☆ ☆ ☆ ☆ ☆

Perseus and the Gorgon's Head

Myth retold by **Ann Turnbull**

Perseus faces unimaginable dangers when he embarks on a singular quest.

Rate It ☆ ☆ ☆ ☆ ☆

It Couldn't Be Done

Poem by **Edgar Albert Guest**

What would you do if someone said you couldn't do something?

Rate It ☆ ☆ ☆ ☆ ☆

Chemistry 101

Poem by **Marilyn Nelson**

Discover the wonders of learning through the eyes of a teacher.

Rate It ☆ ☆ ☆ ☆ ☆

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Long Reads

Here are a few recommended books that connect to the unit topic. For additional options, ask your teacher, school librarian, or peers. Which titles spark your interest?

The Hobbit

Novel by **J.R.R. Tolkien**

Accompanied by dwarves and a wizard, Bilbo Baggins embarks on a dangerous adventure that will change his life forever. He discovers his own bravery as well as the true nature of a variety of creatures.

The Hunger Games

Novel by **Suzanne Collins**

Katniss Everdeen volunteers to take her younger sister's place in the annual Hunger Games, a televised survivial competition organized by the government as a tool to control its people.

Buried Onions

Novel by **Gary Soto**

Eddie is trying to survive the tough streets of his barrio. He gets a job landscaping, and his employer's truck is stolen. When he and a friend locate the vehicle, his friend is nearly killed. Eddie feels the walls closing in on him.

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Extension

Connect & Create

GET MOVING Taking control means taking action. Make a flip book showing an important action from one of the texts.

- Choose an action that defines the person who takes it.
- Create multiple versions of a simple image, each with a slight variation, to create the illusion of motion in your flip book. Draw your own images or use animation software.

FISHBOWL VIEWS Have three groups conduct a 15-minute fishbowl discussion of any commonly read choices.

- The fishbowl's inner circle (3–6 students) discusses one topic as the outer circle (the rest of the class) takes notes.
- The inner and outer circles swap places for the next topic.
- Follow your class's rules for respectful communication.

NOTICE & NOTE

- Pick one of the texts and annotate the Notice & Note signposts you find.
- Then, use the **Notice & Note Writing Frames** to help you write about the significance of the signposts.
- Compare your findings with those of other students who read the same text.

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Notice & Note

Writing Frames

Write an Informative Essay

Writing Prompt

In this unit, individuals take decisive actions to achieve goals. How do they overcome obstacles? Using examples from multiple texts in this unit, write an informative essay for a blog about what it takes to overcome obstacles and achieve goals.

Manage your time carefully so that you can

- review the texts in the unit;
- plan your essay;
- write your essay; and
- revise and edit your essay.

Be sure to

- clearly state your topic and controlling idea;
- include supporting details and examples;
- use transitional words to connect ideas;
- explain and expand on evidence; and
- provide an effective conclusion.

Review the Mentor Text

For an example of a well-written informative essay you can use as a mentor text and as a source for your essay, review:

"Women in Aviation" (pages 155–160).

Make sure to carefully review your notes and annotations about this text. Think about the techniques the authors used to make their informative essay effective.

Consider Your Sources

Review the list of texts in the unit and choose at least two that you may want to use as support for your essay.

As you review potential sources, consult the notes you made in your **Response Log** and make additional notes about ideas that might be useful as you write your essay. Include source titles and page numbers to help you provide accurate text evidence and citations when you use support from these texts.

UNIT 2 SOURCES

- ☐ **Heartbeat**
- ☐ **The Flight of Icarus**
- ☐ **Icarus's Flight**
- ☐ **Rogue Wave**
- ☐ **Women in Aviation**
- ☐ **Thank You, M'am**
- ☐ **A Police Stop Changed This Teenager's Life**

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Analyze the Prompt

Review the prompt to make sure you understand the assignment.

Mark the sentence in the prompt that identifies the topic. Rephrase the sentence in your own words.

Next, find words that indicate the purpose and audience of your essay. Write a sentence describing each.

Find a Purpose

Two common purposes of an informative essay are

- **to convey** ideas and information about a topic clearly and accurately
- **to provide** new ideas and information in order to increase understanding

What is my topic? What is my writing task?

What is my purpose?

Who is my audience?

Review the Rubric

Your informative essay will be scored using a rubric. As you write, focus on the characteristics described in the chart. You will learn more about these characteristics as you work through the lesson.

PURPOSE, FOCUS, AND ORGANIZATION	EVIDENCE AND ELABORATION	CONVENTIONS OF STANDARD ENGLISH
The response includes: • A strongly maintained controlling idea • Use of transitions to connect ideas • Explanation and expansion on evidence • Appropriate style and tone • An effective conclusion	The response includes: • Effective use of evidence and sources • Effective use of elaboration • Clear and effective expression of ideas • Appropriate vocabulary • Varied sentence structure	The response may include: • Some minor errors in usage but no patterns of errors • Correct punctuation, capitalization, sentence formation, and spelling • Command of basic conventions

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1 PLAN YOUR INFORMATIVE ESSAY

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Help with Planning

Consult **Interactive Writing Lesson: Writing Informative Texts.**

Focus Your Topic

Use the texts in this unit, as well as stories you have read or heard about people who overcome challenges, to generate ideas for your essay. Then brainstorm ideas with classmates. Identify key ideas in the chart.

What kinds of goals do people have? Identify goals from selections that you find interesting.	
Identify goals from stories you've heard about people.	
What obstacles do people face? Note a few examples.	
How do people overcome obstacles?	
What qualities does a person need to overcome obstacles and achieve goals?	

Gather Information

Look for relevant facts, details, definitions, quotations, or other information and examples to support your controlling idea. Include references to your sources.

Facts and Details:	**Source(s):**
Quotations:	**Source(s):**
Other Information/ Examples:	**Source(s):**

Develop a Controlling Idea

A **controlling idea** is a sentence that addresses the prompt. It tells your position on the topic and acts as a roadmap for the essay. All facts and examples in your essay should support the controlling idea.

Organize Ideas

Now organize your information in an outline. Keep in mind that a well-written essay demonstrates **coherence**, meaning that there is a logical progression of ideas. Use the space below to create an outline for your essay.

Introduction State your topic and controlling idea.	I.
Body Paragraphs ● Support your controlling idea with key details and evidence. ● Use transition words and phrases to connect ideas and paragraphs and help readers understand how ideas are related.	II. III. IV.
Conclusion Restate the controlling idea and summarize key information.	V.

Choose a Structure

As you organize your ideas, choose a structure that will work best for your essay:

- Comparison/contrast
- Cause/effect
- Problem/solution
- Order of importance

2 DEVELOP A DRAFT

Now it is time to draft your essay. You can develop your writing skill by seeing how the experts do it. Read about the techniques professional writers use to craft informative essays.

Drafting Online

Check your assignment list for a writing task from your teacher.

Grab Readers' Attention

EXAMINE THE MENTOR TEXT

Your introduction should grab readers' attention. You might use a surprising fact or an anecdote, quotation, or question. Notice how the authors of "Women in Aviation" capture readers' attention.

Women in Aviation
History Writing by Patricia and Fredrick McKissack

The writers begin with a **surprising fact.**

> American aviation was from its very beginnings marred with sexist and racist assumptions. It was taken for granted that women were generally inferior to men and that white men were superior to all others. Flying, it was said, required a level of skill and courage that women and blacks lacked. Yet despite these prevailing prejudices, the dream and the desire to fly stayed alive among women and African Americans.

The writers conclude the paragraph with the **controlling idea.**

APPLY TO YOUR DRAFT

Use this chart to plan and write an introduction that grabs readers' attention.

Try These Suggestions

When choosing a way to grab your readers' attention, ask yourself:

- How interesting is this information?
- What makes me want to read more?
- How would readers respond?

List surprising facts, bold assertions or questions, interesting anecdotes, or quotations that will interest readers.

Now choose one and write an introductory sentence for the first paragraph of your essay.

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Add Supporting Details

EXAMINE THE MENTOR TEXT

Support your controlling idea with facts, examples, quotations, or anecdotes. Notice how the authors of "Women in Aviation" use the following example to support a key idea about obstacles that Black women aviators faced.

The authors **quote** Bessie Coleman to help support the idea that Black women had to overcome discrimination to fly.

> Along with racism, Coleman encountered the burden of sexism, but she made believers out of those who doubted her skill. "The color of my skin," she said, "[was] a drawback at first. . . . I was a curiosity, but soon the public discovered I could really fly. Then they came to see *Brave Bessie*, as they called me."

The authors include the **fact** that bravery helped Bessie Coleman achieve her goal.

APPLY TO YOUR DRAFT

Write your controlling idea and one of your supporting ideas in a chart like the one below. Then collect and record supporting details—facts, examples, definitions, anecdotes, and/or quotations. Repeat the exercise for your other supporting ideas.

Controlling Idea	Supporting Idea #1	Supporting Details

3 REVISE YOUR INFORMATIVE ESSAY

Even professional writers rework their ideas and language as they revise. No one gets it right the first time. Use the guide to help you revise your essay.

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Help with Revision

Find a **Peer Review Guide** and **Student Models** online.

REVISION GUIDE

ASK YOURSELF	PROVE IT	REVISE IT
Introduction Does my introduction grab readers' attention and state my controlling idea?	**Highlight** the introduction. **Underline** the controlling idea.	**Add** interesting ideas that illustrate the topic. **Add** a sentence that clearly states the controlling idea.
Support Do I support my ideas with evidence, using sources? Do I explain how the evidence supports the ideas?	**Underline** each supporting fact, detail, example, or quotation. **Highlight** each clarifying sentence.	**Add** facts, details, examples, or quotations to support ideas. **Add** a sentence of clarification. **Add** sources.
Citing Sources Do I cite the sources for my evidence?	**Put a check mark (✓)** next to each source.	**Add** citations.
Organization Are ideas presented logically?	**Highlight** the key ideas that support your controlling idea.	**Rearrange** paragraphs to organize ideas in a logical pattern.
Transitions Have I used transitions effectively to connect ideas?	**Underline** transitions that connect ideas.	**Add** transitions to connect ideas and to clarify the organization.
Style Have I used a formal style, using precise language and varied sentences?	**Underline** examples of precise language. **Circle** sentences with varied length and structure.	**Change** words and phrases to be precise and formal. **Combine** some short sentences for variety.
Conclusion Do I provide a satisfying conclusion?	**Highlight** the conclusion.	**Add** a statement that summarizes the key ideas.

APPLY TO YOUR DRAFT

Consider the following as you look for opportunities to improve your writing.

- Judge whether your introduction grabs readers' attention.
- Make sure your controlling idea is clear.
- Avoid vague and informal language.

Peer Review in Action

Once you have finished revising your essay, you will exchange papers with a partner in a **peer review.** During a peer review, you will give suggestions to improve your partner's draft.

Read the introduction from a student's draft, and examine the comments made by her peer reviewer.

First Draft

The Key to Survival

by Emily Ruiz, Lawrence Middle School

I'm not sure what I would do if I were in danger. Sometimes obstacles seem impossible and people want to give up trying to do what's necessary. In "Rogue Wave," Sully tries to help his sister Scoot. He keeps trying, and she escapes from the cabin by doing what seems to be impossible.

The first sentence is vague. Try capturing readers' attention with a question or an example of a dangerous situation.

The introductory paragraph does not state a controlling idea. You could make it clear by directly stating what you want to tell readers.

Now read the revised introduction below. Notice how the writer has improved her draft by making revisions based on her peer reviewer's comments.

Revision

What would you do if you were trapped in an air pocket in a capsized boat, with water up to your chin? Sometimes obstacles seem impossible to overcome, and people are afraid to risk failure. In "Rogue Wave," Sully tries to help his sister Scoot by explaining how she can escape. At first, she's afraid to take action. As water creeps up to her nose, however, she finds the courage to do what seems impossible. Persistence and bravery help people overcome extremely difficult obstacles.

Great revision! Your opening sentence is much better.

Good controlling idea. Your idea is clear.

APPLY TO YOUR DRAFT

During your peer review, give each other specific suggestions for how you could make your essays more effective. Use your revision guide to help you.

When receiving feedback from your partner, listen attentively and ask questions to make sure you fully understand the revision suggestions.

4 EDIT YOUR INFORMATIVE ESSAY

Edit your final draft to check for proper use of standard English conventions and to correct misspellings or grammatical errors.

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Interactive Grammar Lesson: Tense

Watch Your Language!

USE CONSISTENT VERB TENSES

Verb tense indicates when an action or a state of being occurs. Sometimes writers shift tenses because they want to show a change in the time of events. Read the following sentence from "Women in Aviation." Both verbs in this sentence are in the past tense.

> But she didn't have any money to get there, and besides, she couldn't speak a word of French.

Here is an example of a shift in tenses to show that the first event happened before the second.

> Other blacks had gone to Europe to get their training, too. Coleman realized that if she were ever going to get a chance to fly, she, too, would have to go to France.

APPLY TO YOUR DRAFT

Now apply what you've learned about tenses to your work.

1. **Read your paper aloud** and underline the verbs. Is the verb tense consistent throughout?
2. **Exchange drafts** with a peer and ensure that verb tenses are used consistently in each other's work.

5 PUBLISH YOUR INFORMATIVE ESSAY

Share It!

The prompt asks you to provide your essay for a blog. You may also use your essay as inspiration for other projects.

Ways to Share

- **Give a speech** to a small group of classmates.
- **Post your essay** on the school's website.
- **Submit your essay** to your school newspaper.
- **Present a film critique** on the subject. See the next task for tips on how.

Speaking & Listening Task

Present a Film Critique

Many movies from different genres, such as action, drama, or biography, portray strong characters who overcome huge obstacles. Choose a movie and watch it with a critical eye. You will plan and present a critique of the film to your classmates.

Plan Your Presentation

As you view the movie, take notes about the characters and their conflicts in the chart. Record specific facts, details, and examples for your presentation. Then refer to your notes and the following questions as you create your film critique.

- How will you grab your audience's attention?
- Have you clearly stated your claim?
- What evidence will you use to support your critique?
- Will you show photos or clips to help your audience better understand your claim?
- Does your conclusion restate your claim?

Remember!

- Consider your audience.
- Express your opinions clearly.
- Support your ideas with specific evidence.

	OBSTACLES / CHALLENGES	HOW CHARACTERS REACH GOALS
Main Character: Goals:		
Other Character(s): Goals:		

Practice with a Partner or Group

Once you've completed a draft of your film critique, practice presenting it with a partner or group.

Use this guide to practice each person's presentation and give specific suggestions for improvement.

Follow Discussion Rules

When working with a partner to improve your presentations, remember to

- Listen closely to each other.
- Take turns speaking.
- Ask relevant questions.
- Provide clear and appropriate answers.

SPEAKING GOAL	NOTES FOR IMPROVEMENT
Practice words you stumble over and rearrange sentences to clarify ideas.	
Speak loudly and clearly, but avoid shouting.	
Make eye contact. Try to let your eyes rest on each member of your audience at least once.	

Deliver Your Presentation

Use the advice you received during practice to make final changes to your presentation. Then, using effective techniques, present your film critique to your classmates.

Share It!

- **Create a movie poster** and post it in the classroom with your review.
- **Conduct a critique session** about a movie that several students have viewed.
- **Make a list of different ways** people overcome obstacles in the movies.

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Interactive Speaking & Listening Lesson: Giving a Presentation

Reflect & Extend

Here are some other ways to show your understanding of the ideas in Unit 2.

Reflect on the **Essential Question**

How do actions define us?

Has your answer to the question changed after reading the texts in the unit? Discuss your ideas.

You can use these sentence frames to help you reflect on your learning.

- **I think differently now because . . .**
- **I was surprised by . . .**
- **I want to learn more about . . .**

Writing

Write a How-to Guide

Take action! Write a how-to guide to explain ways to face and solve at least two challenging problems. Use the chart to jot down any problem-solving ideas. Then, write your how-to explanation.

Project-Based Learning

Create a Vlog

You've read about people who have faced extreme challenges without giving up. Do you have advice on how to overcome an obstacle or achieve a goal? As a team, create a vlog entry to share ideas with others your age. Include brief success stories from those who have faced challenges sucessfully. Here are some questions to ask yourselves as you get started.

- **What types of difficulties or goals will be most useful and interesting to our audience?**
- **What anecdotes or personal stories can we share?**
- **What images, music, and sound effects should we include to enhance the information?**

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Media Projects

To find help with this task online, access **Create a Vlog.**

ASK YOURSELF	MY NOTES
Challenge 1: Speaking in Public What specific fears do I have? What techniques should I work on?	I need to improve how often I make eye contact.
Challenge 2:	
Challenge 3:	

UNIT 3

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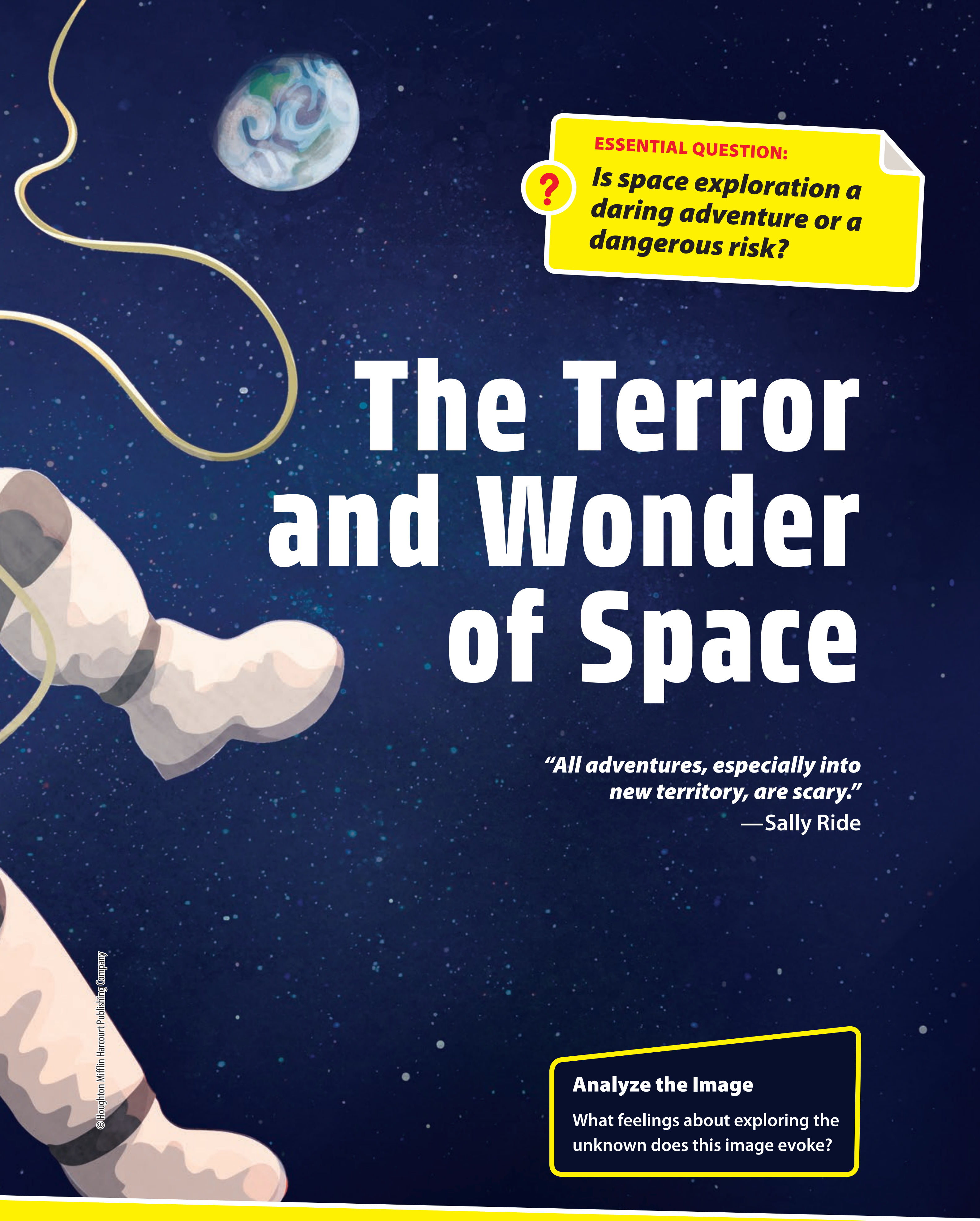
Get hooked by the unit topic.

Stream to Start Video



ESSENTIAL QUESTION:

Is space exploration a daring adventure or a dangerous risk?

The Terror and Wonder of Space

> ***"All adventures, especially into new territory, are scary."***
>
> —Sally Ride

Analyze the Image

What feelings about exploring the unknown does this image evoke?

Spark Your Learning

Here's a chance to spark your learning about ideas in **Unit 3: The Terror and Wonder of Space.**

As you read, you can use the **Response Log** (page R3) to track your thinking about the Essential Question.

Make the Connection

What was the last thing you watched, listened to, or read about outer space? Write or sketch your answer.

Think About the Essential Question

Is going to space a daring adventure or a dangerous risk? Explain your opinion.

Sound Like an Expert

You can use these Academic Vocabulary words to write and talk about the topics and themes in the unit. Which of these words do you already feel comfortable using when speaking or writing?

	I can use it!	I understand it.	I'll look it up.
complex	☐	☐	☐
potential	☐	☐	☐
rely	☐	☐	☐
stress	☐	☐	☐
valid	☐	☐	☐

Prove It!

Turn to a partner and use one of the words in a sentence about whether you would risk your life to go to outer space.

Preview the Texts

Look over the images, titles, and descriptions of the texts in the unit. Mark the title of the text that interests you most.

Dark They Were, and Golden-Eyed

Short Story by **Ray Bradbury**

After fleeing Earth, the Bittering family must adjust to life on Mars.

Martian Metropolis

Science Writing by **Meg Thacher**

Learn what life would be like if humans tried to live on the Red Planet.

Challenges for Space Exploration

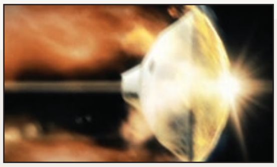
Argument by **Ann Leckie**

The writer ponders whether going to outer space is worth the effort.

What If We Were Alone?

Poem by **William Stafford**

This poem explores how we feel a connection to the universe.



Seven Minutes of Terror

Video by the **National Aeronautics and Space Administration**

See what it takes to make a rover land on Mars.

Humans Need to Explore Outer Space

Argument by **Claudia Alarcón**

The writer argues that space exploration requires a human touch.

Let Robots Take to the Stars

Argument by **Eiren Caffall**

Should robots lead the journey to outer space? This writer says yes.

I Wonder . . .

What is one thing you would be worried about if you had to leave for outer space tomorrow? Jot down or sketch your answer.

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Dark They Were, and Golden-Eyed

Science Fiction by **Ray Bradbury**

ESSENTIAL QUESTION:
Is space exploration a daring adventure or a dangerous risk?

Engage Your Brain

Choose one or more activities to start connecting with the story you're about to read.

Two Truths and a Lie

With a partner, do some quick research to discover a few basic facts about the planet Mars.

1. Write down two facts about Mars.
2. Make up a third "fact" that sounds convincing but isn't true.
3. Test your group or class to see if they can identify which facts are true and which one is false.

Picture Yourself

If you were a Martian, what would you look like? Imagine you've been living on Mars for a while.

- Sketch a quick portrait of your Martian self using whatever style you choose.
- From what you know about conditions on Mars, consider how your physical appearance may change and adapt to the Martian atmosphere over time.
- Be sure to include at least one detail from your Earthling self so your friends can recognize you.

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Analyze Science Fiction

Writers of science fiction often present readers with fantastical settings, characters, and events usually set in the future. At the same time, they often tell stories that in some way comment upon new and emerging science and technology, contemporary society, and human nature in general. As you read Ray Bradbury's story, look for the characteristics of science fiction listed in Focus on Genre.

Focus on Genre

Science Fiction

- explores unexpected possibilities of the past, present, or future
- mixes scientific facts and theories with imaginative settings and plots
- usually includes familiar elements and conflicts found in real life

Analyze Mood

Mood is the overall feeling or atmosphere that a writer creates for a reader. A writer creates mood by

- choosing words carefully to describe the plot, setting, and characters
- revealing what characters think and how they speak

Identifying mood helps you understand a story and be aware of its crafted nature. As you read, think about the effect that particular words have on you. Use the cards below to record three words or phrases from the text that create mood, and note the effect each one has on you. The first card provides an example.

MOOD

Words: "passengers whispered away"

Effect: "Whispered" sounds secret and mysterious, like they are facing the unknown.

Words:

Effect:

Words:

Effect:

Words:

Effect:

Annotation in Action

Here is a note a student made about this paragraph from "Dark They Were, and Golden-Eyed." As you read, highlight words that create mood by describing the plot, setting, and characters.

The man felt his hair flutter and the tissues of his body draw tight as if he were standing at the center of a vacuum. His wife, before him, seemed almost to whirl away in smoke. The children, small seeds, might at any instant be sown to all the Martian climes.

This description makes me feel like the man is really stressed and worried.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

- **convivial** ☐
- **idle** ☐
- **forlorn** ☐
- **recede** ☐
- **pendulum** ☐
- **muse** ☐

Turn to a partner and use one of the vocabulary words you know in a sentence about traveling in a rocket to Mars or living there with other people.

As you read Bradbury's story, use the definitions in the side column to learn the vocabulary words you don't already know.

Background

The author **Ray Bradbury** (1920–2012) was born in Waukegan, Illinois, and his family encouraged him to use his imagination. He started writing stories before his family moved to Los Angeles, California, in 1934. He eventually wrote more than two dozen novels and hundreds of short stories. Several of his works, such as *The Illustrated Man* and *Fahrenheit 451*, became motion pictures. Bradbury received many awards, including a Pulitzer Prize in 2007 for his distinguished literary career.

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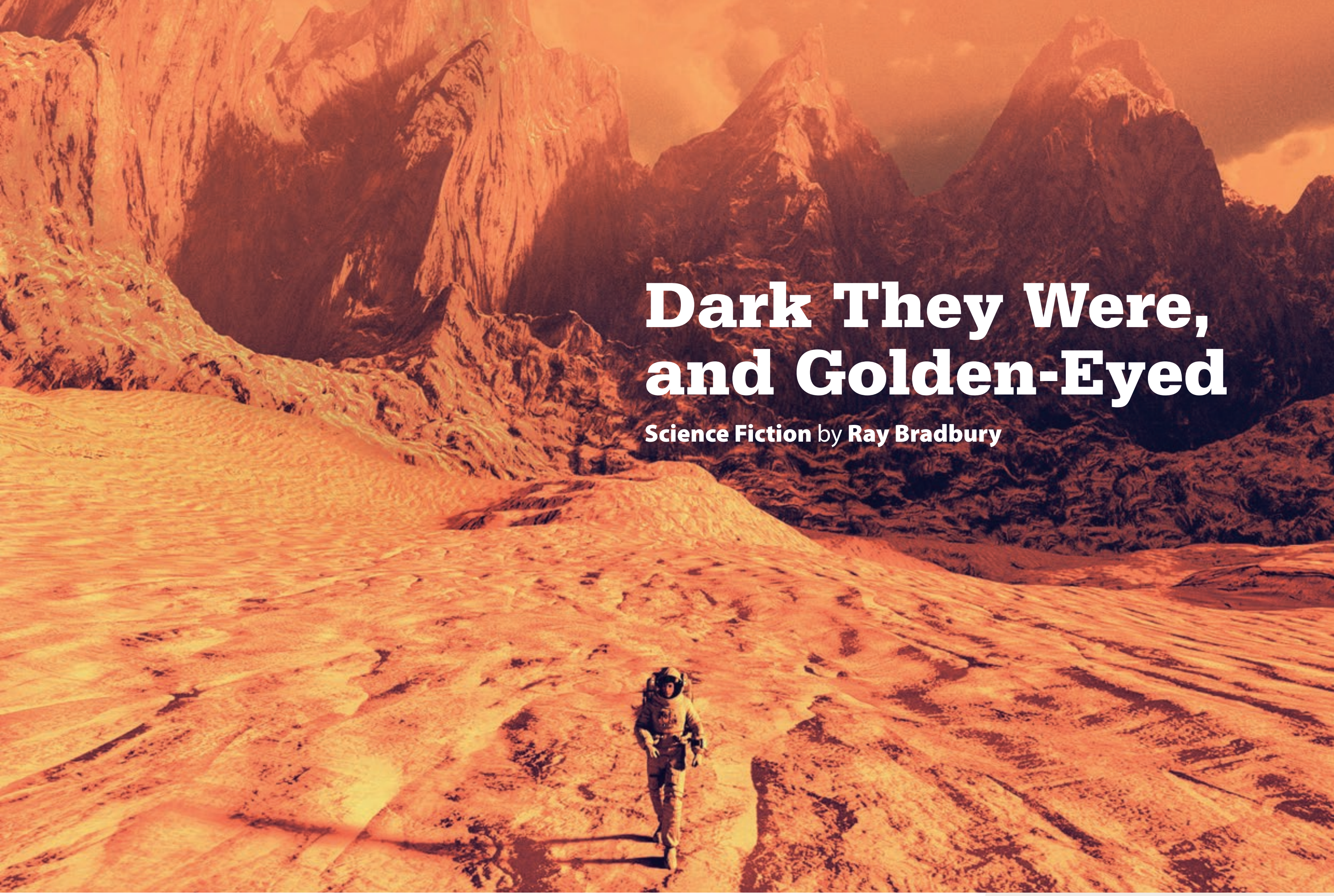

Dark They Were, and Golden-Eyed

Science Fiction by **Ray Bradbury**

After fleeing Earth, the Bittering family must adjust to life on Mars.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

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1 The rocket metal cooled in the meadow winds. Its lid gave a bulging *pop.* From its clock interior stepped a man, a woman, and three children. The other passengers whispered away across the Martian meadow, leaving the man alone among his family.

2 The man felt his hair flutter and the tissues of his body draw tight as if he were standing at the center of a vacuum. His wife, before him, seemed almost to whirl away in smoke. The children, small seeds, might at any instant be sown to all the Martian climes.

3 The children looked up at him, as people look to the sun to tell what time of their life it is. His face was cold.

4 "What's wrong?" asked his wife.

5 "Let's get back on the rocket."

6 "Go back to Earth?"

7 "Yes! Listen!"

ANALYZE MOOD

Annotate: In paragraphs 1–6, mark details that reveal the man's first response to Mars.

Analyze: How would you describe the man's first impressions of Mars? How do his feelings affect the mood of the story?

ANALYZE MOOD

Annotate: Mark details in paragraphs 8–13 that the author uses to create a feeling about the setting of the story.

Analyze: Does the author create a positive feeling or a negative feeling about the setting? What words help create this feeling?

8 The wind blew as if to flake away their identities. At any moment the Martian air might draw his soul from him, as marrow comes from a white bone. He felt submerged in a chemical that could dissolve his intellect and burn away his past.

9 They looked at Martian hills that time had worn with a crushing pressure of years. They saw the old cities, lost in their meadows, lying like children's delicate bones among the blowing lakes of grass.

10 "Chin up, Harry," said his wife. "It's too late. We've come over sixty million miles."

11 The children with their yellow hair hollered at the deep dome of Martian sky. There was no answer but the racing hiss of wind through the stiff grass.

12 He picked up the luggage in his cold hands. "Here we go," he said—a man standing on the edge of a sea, ready to wade in and be drowned.

13 They walked into town.

14 Their name was Bittering. Harry and his wife Cora; Dan, Laura, and David. They built a small white cottage and ate good breakfasts there, but the fear was never gone. It lay with Mr. Bittering and Mrs. Bittering, a third unbidden partner at every midnight talk, at every dawn awakening.

15 "I feel like a salt crystal," he said, "in a mountain stream, being washed away. We don't belong here. We're Earth people. This is Mars. It was meant for Martians. For heaven's sake, Cora, let's buy tickets for home!"

16 But she only shook her head. "One day the atom bomb[1] will fix Earth. Then we'll be safe here."

17 "Safe and insane!"

18 *Tick-tock, seven o'clock* sang the voice-clock; *time to get up.* And they did.

19 Something made him check everything each morning—warm hearth, potted blood-geraniums—precisely as if he expected something to be amiss. The morning paper was toast-warm from the 6 A.M. Earth rocket. He broke its seal and tilted it at his breakfast place. He forced himself to be **convivial.**

convivial
(kən-vĭv´ē-əl) *adj.* A person who is *convivial* enjoys the company of others in a sociable manner.

---

[1] **atom bomb:** In 1945, in an attempt to end World War II, the United States dropped atomic bombs over the Japanese cities of Hiroshima and Nagasaki. The bombs killed more than 100,000 people and injured many thousands more.

Don't forget to **Notice & Note** as you read the text.

20 "Colonial days all over again," he declared. "Why, in ten years there'll be a million Earthmen on Mars. Big cities, everything! They said we'd fail. Said the Martians would resent our invasion. But did we find any Martians? Not a living soul! Oh, we found their empty cities, but no one in them. Right?"

21 A river of wind submerged the house. When the windows ceased rattling Mr. Bittering swallowed and looked at the children.

22 "I don't know," said David. "Maybe there're Martians around we don't see. Sometimes nights I think I hear 'em. I hear the wind. The sand hits my window. I get scared. And I see those towns way up in the mountains where the Martians lived a long time ago. And I think I see things moving around those towns, Papa. And I wonder if those Martians *mind* us living here. I wonder if they won't do something to us for coming here."

23 "Nonsense!" Mr. Bittering looked out the windows. "We're clean, decent people." He looked at his children. "All dead cities have some kind of ghosts in them. Memories, I mean." He stared at the hills. "You see a staircase and you wonder what Martians looked like climbing it. You see Martian paintings and you wonder what the painter was like. You make a little ghost in your mind, a memory. It's quite natural. Imagination." He stopped. "You haven't been prowling up in those ruins, have you?"

24 "No, Papa." David looked at his shoes.

25 "See that you stay away from them. Pass the jam."

26 "Just the same," said little David, "I bet something happens."

27 Something happened that afternoon. Laura stumbled through the settlement, crying. She dashed blindly onto the porch.

28 "Mother, Father—the war, Earth!" she sobbed. "A radio flash just came. Atom bombs hit New York! All the space rockets blown up. No more rockets to Mars, ever!"

29 "Oh, Harry!" The mother held onto her husband and daughter.

30 "Are you sure, Laura?" asked the father quietly.

31 Laura wept. "We're stranded on Mars, forever and ever!"

VOCABULARY

Use Latin Roots: The word *submerged* contains the Latin root *merg,* meaning "to dip." The prefix *sub-* means "under." Recognizing Latin roots can help you understand a word's meaning.

Analyze: What does it mean to say the house was *submerged* by a river of wind?

ANALYZE MOOD

Annotate: Mark examples of sentence fragments in paragraph 33.

Interpret: What do these sentence fragments reveal about Harry's state of mind? How do they help create a mood?

Ed

Close Read Screencast

Listen to a modeled close read of this text.

32 For a long time there was only the sound of the wind in the late afternoon.

33 Alone, thought Bittering. Only a thousand of us here. No way back. No way. No way. Sweat poured from his face and his hands and his body; he was drenched in the hotness of his fear. He wanted to strike Laura, cry, "No, you're lying! The rockets will come back!" Instead, he stroked Laura's head against him and said, "The rockets will get through someday."

34 "Father, what will we do?"

35 "Go about our business, of course. Raise crops and children. Wait. Keep things going until the war ends and the rockets come again."

36 The two boys stepped out onto the porch.

37 "Children," he said, sitting there, looking beyond them, "I've something to tell you."

38 "We know," they said.

39 In the following days, Bittering wandered often through the garden to stand alone in his fear. As long as the rockets had spun a silver web across space, he had been able to accept Mars. For he had always told himself: Tomorrow, if I want, I can buy a ticket and go back to Earth.

40 But now: The web gone, the rockets lying in jigsaw heaps of molten girder and unsnaked wire. Earth people left to the strangeness of Mars, the cinnamon dusts and wine airs, to be baked like gingerbread shapes in Martian summers, put into harvested storage by Martian winters. What would happen to him, the others? This was the moment Mars had waited for. Now it would eat them.

41 He got down on his knees in the flower bed, a spade in his nervous hands. Work, he thought, work and forget.

42 He glanced up from the garden to the Martian mountains. He thought of the proud old Martian names that had once been on those peaks. Earthmen, dropping from the sky, had gazed upon hills, rivers, Martian seats left nameless in spite of names. Once Martians had built cities, named cities; climbed mountains, named mountains; sailed seas, named seas. Mountains melted, seas drained, cities tumbled. In spite of this, the Earthmen had felt a silent guilt at putting new names to these ancient hills and valleys.

43 Nevertheless, man lives by symbol and label. The names were given.

Don't forget to **Notice & Note** as you read the text.

44 Mr. Bittering felt very alone in his garden under the Martian sun, anachronism[2] bent here, planting Earth flowers in a wild soil.

45 Think. Keep thinking. Different things. Keep your mind free of Earth, the atom war, the lost rockets.

46 He perspired. He glanced about. No one watching. He removed his tie. Pretty bold, he thought. First your coat off, now your tie. He hung it neatly on a peach tree he had imported as a sapling from Massachusetts.

47 He returned to his philosophy of names and mountains. The Earthmen had changed names. Now there were Hormel Valleys, Roosevelt[3] Seas, Ford Hills, Vanderbilt Plateaus, Rockefeller[4] Rivers, on Mars. It wasn't right. The American settlers had shown wisdom, using old Indian prairie names: Wisconsin, Minnesota, Idaho, Ohio, Utah, Milwaukee, Waukegan, Osseo. The old names, the old meanings.

48 Staring at the mountains wildly, he thought: Are you up there? All the dead ones, you Martians? Well, here we are, alone, cut off! Come down, move us out! We're helpless!

49 The wind blew a shower of peach blossoms.

50 He put out his sun-browned hand and gave a small cry. He touched the blossoms and picked them up. He turned them, he touched them again and again. Then he shouted for his wife.

51 "Cora!"

52 She appeared at a window. He ran to her.

53 "Cora, these blossoms!"

54 She handled them.

55 "Do you see? They're different. They've changed! They're not peach blossoms any more!"

56 "Look all right to me," she said.

57 "They're not. They're wrong! I can't tell how. An extra petal, a leaf, something, the color, the smell!"

58 The children ran out in time to see their father hurrying about the garden, pulling up radishes, onions, and carrots from their beds.

59 "Cora, come look!"

60 They handled the onions, the radishes, the carrots among them.

ANALYZE SCIENCE FICTION

Annotate: In paragraphs 53–65, mark the text that describes how the plants are changing.

Analyze: Is Harry's concern about the changing plants realistic? Why do you think the author introduces this detail?

---

[2] **anachronism** (ə-năk´rə-nĭz´əm): something placed outside of its proper time period.

[3] **Roosevelt:** most likely refers to Franklin Delano Roosevelt, the 32nd president of the United States.

[4] **Hormel . . . Ford . . . Vanderbilt . . . Rockefeller:** names of industrial and financial "giants" in American history.

61 “Do they look like carrots?”

62 “Yes . . . no.” She hesitated. “I don’t know.”

63 “They’re changed.”

64 “Perhaps.”

65 “You know they have! Onions but not onions, carrots but not carrots. Taste: the same but different. Smell: not like it used to be.” He felt his heart pounding, and he was afraid. He dug his fingers into the earth. “Cora, what’s happening? What is it? We’ve got to get away from this.” He ran across the garden. Each tree felt his touch. “The roses. The roses. They’re turning green!”

66 And they stood looking at the green roses.

67 And two days later Dan came running. “Come see the cow. I was milking her and I saw it. Come on!”

68 They stood in the shed and looked at their one cow.

69 It was growing a third horn.

70 And the lawn in front of their house very quietly and slowly was coloring itself like spring violets. Seed from Earth but growing up a soft purple.

71 “We must get away,” said Bittering. “We’ll eat this stuff and then we’ll change—who knows to what? I can’t let it happen. There’s only one thing to do. Burn this food!”

72 “It’s not poisoned.”

73 “But it is. Subtly, very subtly. A little bit. A very little bit. We mustn’t touch it.”

74 He looked with dismay at their house. “Even the house. The wind’s done something to it. The air’s burned it. The fog at night. The boards, all warped out of shape. It’s not an Earthman’s house any more.”

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75 “Oh, your imagination!”

76 He put on his coat and tie. “I’m going into town. We’ve got to do something now. I’ll be back.”

77 “Wait, Harry!” his wife cried. But he was gone.

78 In town, on the shadowy step of the grocery store, the men sat with their hands on their knees, conversing with great leisure and ease.

79 Mr. Bittering wanted to fire a pistol in the air.

80 What are you doing, you fools! he thought. Sitting here! You’ve heard the news—we’re stranded on this planet. Well, move! Aren’t you frightened? Aren’t you afraid? What are you going to do?

81 “Hello, Harry,” said everyone.

82 “Look,” he said to them. “You did hear the news, the other day, didn’t you?”

83 They nodded and laughed. “Sure. Sure, Harry.”

84 “What are you going to do about it?”

85 “Do, Harry, do? What *can* we do?”

86 “Build a rocket, that’s what!”

87 “A rocket, Harry? To go back to all that trouble? Oh, Harry!”

88 “But you *must* want to go back. Have you noticed the peach blossoms, the onions, the grass?”

89 “Why, yes, Harry, seems we did,” said one of the men.

90 “Doesn’t it scare you?”

91 “Can’t recall that it did much, Harry.”

92 “Idiots!”

93 “Now, Harry.”

94 Bittering wanted to cry. “You’ve got to work with me. If we stay here, we’ll all change. The air. Don’t you smell it? Something in the air. A Martian virus, maybe; some seed, or a pollen. Listen to me!”

95 They stared at him.

96 “Sam,” he said to one of them.

97 “Yes, Harry?”

98 “Will you help me build a rocket?”

99 “Harry, I got a whole load of metal and some blueprints. You want to work in my metal shop on a rocket, you’re welcome. I’ll sell you that metal for five hundred dollars. You should be able to construct a right pretty rocket, if you work alone, in about thirty years.”

Don’t forget to
Notice & Note as you
read the text.

ANALYZE MOOD

Annotate: In paragraphs 78–93, mark words that describe how the other men respond to Harry’s observation about changes in the plants.

Interpret: What feeling do the characters’ reactions to Harry suggest?

ANALYZE SCIENCE FICTION

Annotate: In paragraphs 102–113, mark the sentences that describe changes in Sam's appearance, according to Harry.

Analyze: Do you think the changes in Sam's appearance are real, or is Harry imagining them?

100 Everyone laughed.

101 "Don't laugh."

102 Sam looked at him with quiet good humor.

103 "Sam," Bittering said. "Your eyes—"

104 "What about them, Harry?"

105 "Didn't they used to be gray?"

106 "Well now, I don't remember."

107 "They were, weren't they?"

108 "Why do you ask, Harry?"

109 "Because now they're kind of yellow-colored."

110 "Is that so, Harry?" Sam said, casually.

111 "And you're taller and thinner—"

112 "You might be right, Harry."

113 "Sam, you shouldn't have yellow eyes."

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Don't forget to **Notice & Note** as you read the text.

114 "Harry, what color eyes have *you* got?" Sam said.

115 "My eyes? They're blue, of course."

116 "Here you are, Harry." Sam handed him a pocket mirror. "Take a look at yourself."

117 Mr. Bittering hesitated, and then raised the mirror to his face. There were little, very dim flecks of new gold captured in the blue of his eyes.

118 "Now look what you've done," said Sam a moment later. "You've broken my mirror."

119 Harry Bittering moved into the metal shop and began to build the rocket. Men stood in the open door and talked and joked without raising their voices. Once in a while they gave him a hand on lifting something. But mostly they just **idled** and watched him with their yellowing eyes.

idle
(īd´l) *v*. When you *idle*, you pass time without doing anything purposeful.

120 "It's suppertime, Harry," they said.

121 His wife appeared with his supper in a wicker basket.

122 "I won't touch it," he said. "I'll eat only food from our Deepfreeze. Food that came from Earth. Nothing from our garden."

123 His wife stood watching him. "You can't build a rocket."

124 "I worked in a shop once, when I was twenty. I know metal. Once I get it started, the others will help," he said, not looking at her, laying out the blueprints.

125 "Harry, Harry," she said, helplessly.

126 "We've *got* to get away, Cora. We've got to!"

127 The nights were full of wind that blew down the empty moonlit sea meadows past the little white chess cities lying for their twelve-thousandth year in the shallows. In the Earthmen's settlement, the Bittering house shook with a feeling of change.

128 Lying abed, Mr. Bittering felt his bones shifted, shaped, melted like gold.

129 His wife, lying beside him, was dark from many sunny afternoons. Dark she was, and golden-eyed, burnt almost black by the sun, sleeping, and the children metallic in their beds, and the wind roaring **forlorn** and changing through the old peach trees, the violet grass, shaking out green rose petals.

forlorn
(fər-lôrn´) *adj*. Something that is *forlorn* appears lonely or sad.

130 The fear would not be stopped. It had his throat and heart. It dripped in a wetness of the arm and the temple and the trembling palm.

NOTICE & NOTE

AHA MOMENT

When you notice a sudden realization that shifts a character's actions or understandings, you've found an **Aha Moment** signpost.

Notice & Note: Mark the place in paragraphs 132–137 where Harry realizes something.

Infer: What does Harry suddenly understand?

131 A green star rose in the east.

132 A strange word emerged from Mr. Bittering's lips.

133 *"Iorrt. Iorrt."* He repeated it.

134 It was a Martian word. He knew no Martian.

135 In the middle of the night he arose and dialed a call through to Simpson, the archaeologist.

136 "Simpson, what does the word *Iorrt* mean?"

137 "Why that's the old Martian word for our planet Earth. Why?"

138 "No special reason."

139 The telephone slipped from his hand.

140 "Hello, hello, hello, hello," it kept saying while he sat gazing out at the green star. "Bittering? Harry, are you there?"

141 The days were full of metal sound. He laid the frame of the rocket with the reluctant help of three indifferent men. He grew very tired in an hour or so and had to sit down.

142 "The altitude," laughed a man.

143 "Are you *eating,* Harry?" asked another.

144 "I'm eating," he said, angrily.

145 "From your Deepfreeze?"

146 "Yes!"

147 "You're getting thinner, Harry."

148 "I'm not!"

149 "And taller."

150 "Liar!"

151 His wife took him aside a few days later. "Harry, I've used up all the food in the Deepfreeze. There's nothing left. I'll have to make sandwiches using food grown on Mars."

152 He sat down heavily.

153 "You must eat," she said. "You're weak."

154 "Yes," he said.

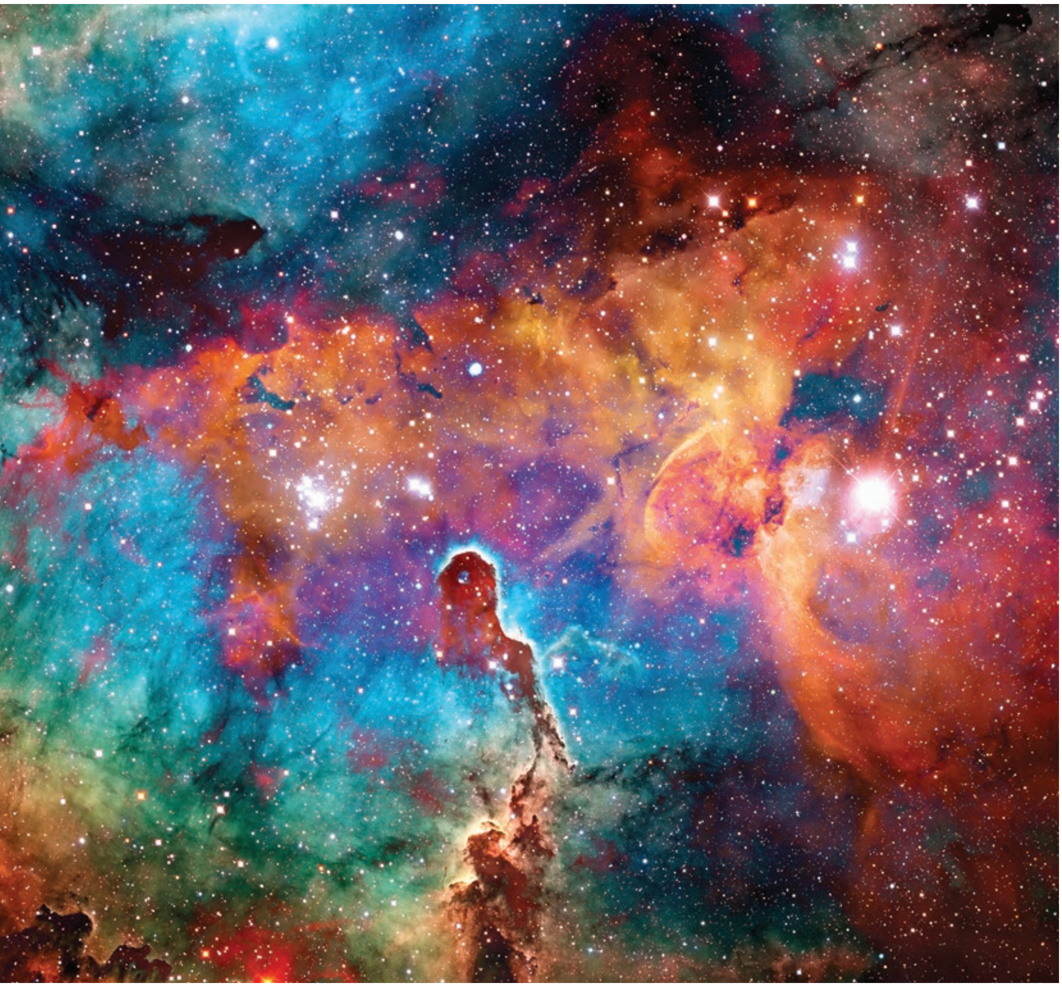
155 He took a sandwich, opened it, looked at it, and began to nibble at it. "And take the rest of the day off," she said. "It's hot. The children want to swim in the canals and hike. Please come along."

156 "I can't waste time. This is a crisis!"

157 "Just for an hour," she urged. "A swim'll do you good."

158 He rose, sweating. "All right, all right. Leave me alone. I'll come."

Don't forget to **Notice & Note** as you read the text.



159 "Good for you, Harry."

160 The sun was hot, the day quiet. There was only an immense staring burn upon the land. They moved along the canal, the father, the mother, the racing children in their swimsuits. They stopped and ate meat sandwiches. He saw their skin baking brown. And he saw the yellow eyes of his wife and his children, their eyes that were never yellow before. A few tremblings shook him, but were carried off in waves of pleasant heat as he lay in the sun. He was too tired to be afraid.

161 "Cora, how long have your eyes been yellow?"

162 She was bewildered. "Always, I guess."

163 "They didn't change from brown in the last three months?"

164 She bit her lips. "No. Why do you ask?"

165 "Never mind."

166 They sat there.

167 "The children's eyes," he said. "They're yellow, too."

168 "Sometimes growing children's eyes change color."

ANALYZE MOOD

Annotate: In paragraph 160, mark the sentences that suggest a change in Harry's thinking. Think about how this change contrasts with his earlier behavior.

Draw Conclusions: How does this change affect the mood of the story and suggest what may happen next?

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169 “Maybe *we’re* children, too. At least to Mars. That’s a thought.” He laughed. “Think I’ll swim.”

170 They leaped into the canal water, and he let himself sink down and down to the bottom like a golden statue and lie there in green silence. All was water-quiet and deep, all was peace. He felt the steady, slow current drift him easily.

171 If I lie here long enough, he thought, the water will work and eat away my flesh until the bones show like coral. Just my skeleton left. And then the water can build on that skeleton—green things, deep water things, red things, yellow things. Change. Change. Slow, deep, silent change. And isn’t that what it is up *there?*

172 He saw the sky submerged above him, the sun made Martian by atmosphere and time and space.

173 Up there, a big river, he thought, a Martian river; all of us lying deep in it, in our pebble houses, in our sunken boulder houses, like crayfish hidden, and the water washing away our old bodies and lengthening the bones and—

174 He let himself drift up through the soft light.

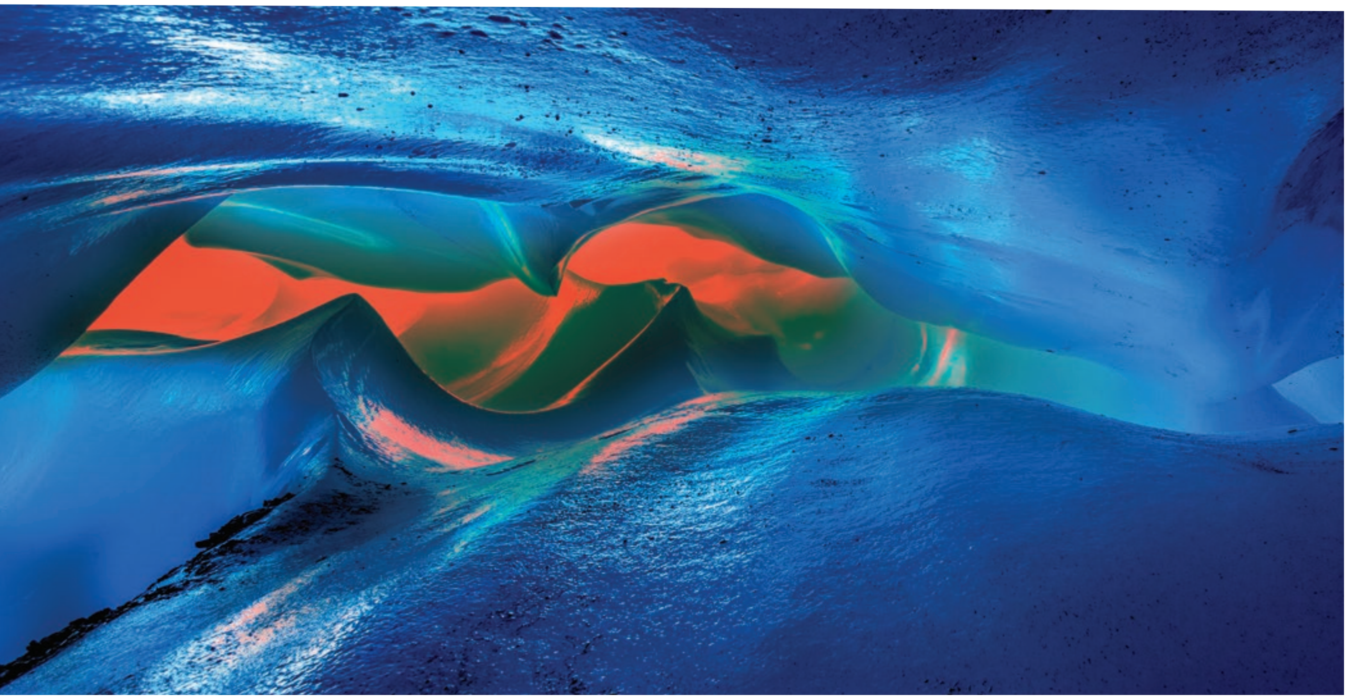
175 Dan sat on the edge of the canal, regarding his father seriously.

176 *“Utha”* he said.

177 “What?” asked his father.

178 The boy smiled. “You know. *Utha’s* the Martian word for ‘father.’”

179 “Where did you learn it?”



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180 “I don’t know. Around. *Utha!*”

181 “What do you want?”

182 The boy hesitated. “I—I want to change my name.”

183 “Change it?”

184 “Yes.”

185 His mother swam over. “What’s wrong with Dan for a name?”

186 Dan fidgeted. “The other day you called Dan, Dan, Dan. I didn’t even hear. I said to myself, That’s not my name. I’ve a new name I want to use.”

187 Mr. Bittering held to the side of the canal, his body cold and his heart pounding slowly. “What is this new name?”

188 “Linnl. Isn’t that a good name? Can I use it? Can’t I, please?”

189 Mr. Bittering put his hand to his head. He thought of the silly rocket, himself working alone, himself alone even among his family, so alone.

190 He heard his wife say, “Why not?”

191 He heard himself say, “Yes, you can use it.”

192 “Yaaa!” screamed the boy. “I’m Linnl, Linnl!”

193 Racing down the meadowlands, he danced and shouted.

194 Mr. Bittering looked at his wife. “Why did we do that?”

195 “I don’t know,” she said. “It just seemed like a good idea.” They walked into the hills. They strolled on old mosaic paths, beside still pumping fountains. The paths were covered with a thin film of cool water all summer long. You kept your bare feet cool all the day, splashing as in a creek, wading.

196 They came to a small deserted Martian villa with a good view of the valley. It was on top of a hill. Blue marble halls, large murals, a swimming pool. It was refreshing in this hot summertime. The Martians hadn’t believed in large cities.

197 “How nice,” said Mrs. Bittering, “if we could move up here to this villa for the summer.”

198 “Come on,” he said. “We’re going back to town. There’s work to be done on the rocket.”

199 But as he worked that night, the thought of the cool blue marble villa entered his mind. As the hours passed, the rocket seemed less important.

Don’t forget to **Notice & Note** as you read the text.

ANALYZE MOOD

Annotate: Reread paragraphs 175–194. Mark the words that express Dan’s request.

Infer: Why do you think Dan wants to make this change? How does his father’s reaction show a change in the story’s mood?

recede
(rĭ-sēd´) *v.* To *recede* means to become fainter or more distant.

200 In the flow of days and weeks, the rocket **receded** and dwindled. The old fever was gone. It frightened him to think he had let it slip this way. But somehow the heat, the air, the working conditions—

201 He heard the men murmuring on the porch of his metal shop.

202 “Everyone’s going. You heard?”

203 “All going. That’s right.”

204 Bittering came out. “Going where?” He saw a couple of trucks, loaded with children and furniture, drive down the dusty street.

205 “Up to the villas,” said the man.

206 “Yeah, Harry. I’m going. So is Sam. Aren’t you Sam?”

207 “That’s right, Harry. What about you?”

208 “I’ve got work to do here.”

209 “Work! You can finish that rocket in the autumn, when it’s cooler.”

210 He took a breath. “I got the frame all set up.”

211 “In the autumn is better.” Their voices were lazy in the heat.

212 “Got to work,” he said.

213 “Autumn,” they reasoned. And they sounded so sensible, so right.

214 “Autumn would be best,” he thought. “Plenty of time, then.”

215 No! cried part of himself, deep down, put away, locked tight, suffocating. No! No!

216 “In the autumn,” he said.

217 “Come on, Harry,” they all said.

218 “Yes,” he said, feeling his flesh melt in the hot liquid air. “Yes, in the autumn. I’ll begin work again then.”

219 “I got a villa near the Tirra Canal,” said someone.

220 “You mean the Roosevelt Canal, don’t you?”

221 “Tirra. The old Martian name.”

222 “But on the map—”

223 “Forget the map. It’s Tirra now. Now I found a place in the Pillan Mountains—”

224 “You mean the Rockefeller Range,” said Bittering.

225 “I mean the Pillan Mountains,” said Sam.

226 “Yes,” said Bittering, buried in the hot, swarming air. “The Pillan Mountains.”

227 Everyone worked at loading the truck in the hot, still afternoon of the next day.

228 Laura, Dan, and David carried packages. Or, as they preferred to be known, Ttil, Linnl, and Werr carried packages.

229 The furniture was abandoned in the little white cottage.

230 "It looked just fine in Boston," said the mother. "And here in the cottage. But up at the villa? No. We'll get it when we come back in the autumn."

231 Bittering himself was quiet.

232 "I've some ideas on furniture for the villa," he said after a time. "Big, lazy furniture."

233 "What about your encyclopedia? You're taking it along, surely?"

234 Mr. Bittering glanced away. "I'll come and get it next week."

235 They turned to their daughter. "What about your New York dresses?"

236 The bewildered girl stared. "Why, I don't want them any more."

237 They shut off the gas, the water, they locked the doors and walked away. Father peered into the truck.

238 "Gosh, we're not taking much," he said. "Considering all we brought to Mars, this is only a handful!"

239 He started the truck.

240 Looking at the small white cottage for a long moment, he was filled with a desire to rush to it, touch it, say good-bye to it, for he felt as if he were going away on a long journey, leaving something to which he could never quite return, never understand again.

241 Just then Sam and his family drove by in another truck.

242 "Hi, Bittering! Here we go!"

243 The truck swung down the ancient highway out of town. There were sixty others traveling in the same direction. The town filled with a silent, heavy dust from their passage. The canal waters lay blue in the sun, and a quiet wind moved in the strange trees.

244 "Good-bye, town!" said Mr. Bittering.

245 "Good-bye, good-bye," said the family, waving to it.

246 They did not look back again.

247 Summer burned the canals dry. Summer moved like flame upon the meadows. In the empty Earth settlement, the painted houses flaked and peeled. Rubber tires upon which children had swung in back yards hung suspended like stopped clock **pendulums** in the blazing air.

Don't forget to **Notice & Note** as you read the text.

ANALYZE MOOD

Annotate: In paragraphs 227–239, mark the text that shows Harry's feelings about what the family is taking to the villa.

Analyze: What effect does Harry's response have on the overall mood of the story?

pendulum
(pĕn´jə-ləm) *n.* A *pendulum* is a weight that is hung so that it can swing freely. It is used in timing the workings of certain clocks.

NOTICE & NOTE

CONTRASTS AND CONTRADICTIONS

When you notice either a sharp contrast between what you would expect and what a character actually does, or behavior that contradicts previous behavior or well-established patterns, you've found a **Contrasts and Contradictions** signpost.

Notice & Note: Mark Harry's response to his wife in paragraphs 250–256.

Infer: How do Harry's responses contrast with his thoughts and behavior earlier in the story? Why might the character be acting this way now?

248 At the metal shop, the rocket frame began to rust.

249 In the quiet autumn Mr. Bittering stood, very dark now, very golden-eyed, upon the slope above his villa, looking at the valley.

250 "It's time to go back," said Cora.

251 "Yes, but we're not going," he said quietly. "There's nothing there any more."

252 "Your books," she said. "Your fine clothes."

253 "Your *Illes* and your fine *ior uele rre,*" she said.

254 "The town's empty. No one's going back," he said. "There's no reason to, none at all."

255 The daughter wove tapestries and the sons played songs on ancient flutes and pipes, their laughter echoing in the marble villa.

256 Mr. Bittering gazed at the Earth settlement far away in the low valley. "Such odd, such ridiculous houses the Earth people built."

muse
(myo͞oz) *v.* When you *muse*, you say something thoughtfully.

257 "They didn't know any better," his wife **mused.** "Such ugly people. I'm glad they've gone."

258 They both looked at each other, startled by all they had just finished saying. They laughed.

259 "Where did they go?" he wondered. He glanced at his wife. She was golden and slender as his daughter. She looked at him, and he seemed almost as young as their eldest son.

260 "I don't know," she said.

261 "We'll go back to town maybe next year, or the year after, or the year after that," he said, calmly. "Now—I'm warm. How about taking a swim?"

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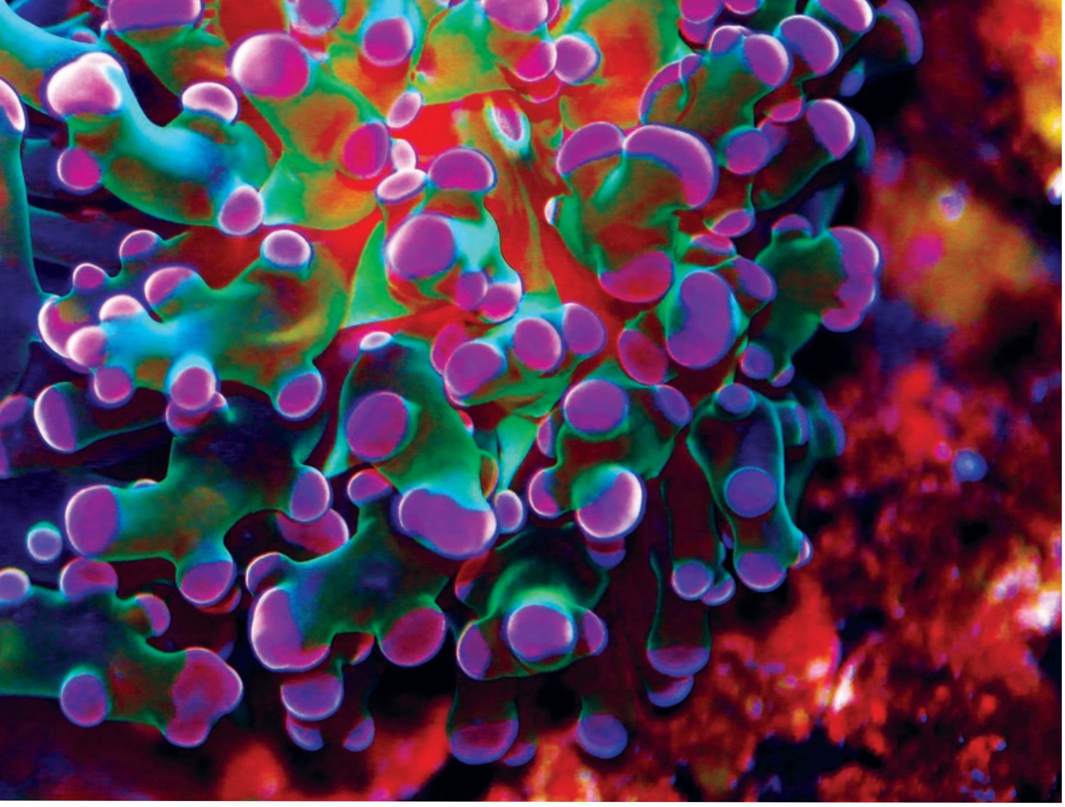

Don't forget to **Notice & Note** as you read the text.

ANALYZE SCIENCE FICTION

Annotate: Reread paragraphs 263–274. Mark the sentences that describe what the rocket men found.

Predict: Based on what you know about science fiction, what do you think will happen to the captain and the lieutenant? Remember science fiction often contains fantastical events and comments on human nature.

262 They turned their backs to the valley. Arm in arm they walked silently down a path of clear-running spring water.

263 Five years later a rocket fell out of the sky. It lay steaming in the valley. Men leaped out of it, shouting.

"We won the war on Earth! We're here to rescue you! Hey!"

264 But the American-built town of cottages, peach trees, and theaters was silent. They found a flimsy rocket frame rusting in an empty shop.

265 The rocket men searched the hills. The captain established headquarters in an abandoned bar. His lieutenant came back to report.

266 "The town's empty, but we found native life in the hills, sir. Dark people. Yellow eyes. Martians. Very friendly. We talked a bit, not much. They learn English fast. I'm sure our relations will be most friendly with them, sir."

267 "Dark, eh?" mused the captain. "How many?"

268 "Six, eight hundred, I'd say, living in those marble ruins in the hills, sir. Tall, healthy. Beautiful women."

269 "Did they tell you what became of the men and women who built this Earth settlement, Lieutenant?"

270 "They hadn't the foggiest notion of what happened to this town or its people."

271 "Strange. You think those Martians killed them?"

272 "They look surprisingly peaceful. Chances are a plague did this town in, sir."

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273 “Perhaps. I suppose this is one of those mysteries we’ll never solve. One of those mysteries you read about.”

274 The captain looked at the room, the dusty windows, the blue mountains rising beyond, the canals moving in the light, and he heard the soft wind in the air. He shivered. Then, recovering, he tapped a large fresh map he had thumbtacked to the top of an empty table.

275 “Lots to be done, Lieutenant.” His voice droned on and quietly on as the sun sank behind the blue hills. “New settlements. Mining sites, minerals to be looked for. Bacteriological specimens[5] taken. The work, all the work. And the old records were lost. We’ll have a job of remapping to do, renaming the mountains and rivers and such. Calls for a little imagination.

276 “What do you think of naming those mountains the Lincoln Mountains, this canal the Washington Canal, those hills—we can name those hills for you, Lieutenant. Diplomacy. And you, for a favor, might name a town for me. Polishing the apple.[6] And why not make this the Einstein Valley, and farther over . . . are you *listening,* Lieutenant?”

277 The lieutenant snapped his gaze from the blue color and the quiet mist of the hills far beyond the town.

278 “What? Oh, *yes,* sir!”

---

[5] **bacteriological specimens:** samples of different kinds of single-celled living things.

[6] **Polishing the apple:** acting in a way to get on the good side of another person.

TURN AND TALK

Get together with a partner and talk about the ending to “Dark They Were, and Golden-Eyed.” What has happened to the Bitterings? Will the same thing happen to the new rocket men?

?

ESSENTIAL QUESTION:

Is space exploration a daring adventure or a dangerous risk?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the next page.

1. Read the excerpt from the story.

> "A river of wind submerged the house. When the windows ceased rattling Mr. Bittering swallowed and looked at the children."
> (paragraph 21)

What does the use of the word *submerged* suggest in this excerpt?

Ⓐ The children may drown if they leave the house.
Ⓑ The atmosphere around the house is heavy and dangerous.
Ⓒ The Martians are preparing to attack the house.
Ⓓ Mr. Bittering thinks the house is too noisy.

2. This question has two parts. First answer **Part A**, then **Part B**.

Part A

How is Harry's point of view different from the other people's?

Ⓐ Harry is concerned about being stranded on Mars.
Ⓑ Harry is able to hide his emotions about what is happening.
Ⓒ Harry is afraid of people from Earth arriving.
Ⓓ Harry is capable of protecting his family.

Part B

Select the sentence that supports the answer in Part A.

Ⓐ "And they stood looking at the green roses." (paragraph 66)
Ⓑ "But mostly they just idled and watched him with their yellowing eyes." (paragraph 119)
Ⓒ "He took a sandwich, opened it, looked at it, and began to nibble at it." (paragraph 155)
Ⓓ "But as he worked that night, the thought of the cool blue marble villa entered his mind." (paragraph 199)

Ed

Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **ANALYZE** What words would you use to describe the overall mood of the story? Identify points in the story where the mood shifts.

2. **INTERPRET** Why does the author have the settlers change their names using the old Martian names for landmarks? How does this affect the plot?

3. **COMPARE** Why might Cora be more accepting of Mars than her husband, Harry, is? What practical matters might affect her behavior?

4. **PREDICT** Who do you think will resist change more: the captain or the lieutenant? Cite text evidence from the story to support your prediction.

5. **INTERPRET** Although this work of science fiction was originally published in 1949, some of Bradbury's comments about life in the real world or about human nature still ring true. In portraying human life on Mars, what do you think Bradbury was saying about human nature?

6. **ANALYZE** Review the **Contrasts and Contradictions** you noticed in Harry's behavior. Using an organizer, record his attitude and appearance at the beginning, middle, and end of the story.

BEGINNING	MIDDLE	END

7. **INTERPRET** What do Harry and Cora realize by the end of the selection that shifts their understanding of themselves? Explain how this **Aha Moment** affects their behavior.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Literary Analysis

Ray Bradbury told interviewers that he did not consider himself a science fiction writer. In light of this, do you think it is right to label "Dark They Were, and Golden-Eyed" as science fiction? Explain your answer in a three- to four-paragraph essay.

1. Review the "Analyze Science Fiction" section before the selection.
2. Introduce the topic and state your opinion.
3. Provide reasons for your opinion, referencing science fiction genre characteristics and citing text evidence.
4. To conclude, restate your opinion.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

complex

potential

rely

stress

valid

Media

Podcast

Imagine that you are a member of the Bittering family. You want to transmit a podcast of your first impressions of Mars to your Earth friends.

- Outline thoughts, feelings, and first experiences you want to share.
- Use vivid sensory details to describe aspects of Mars that will be unfamiliar to your listeners.

Social & Emotional Learning

Group Discussion

For much of the story, Harry Bittering is the only one who resists the physical and cultural changes occurring among the settlers. In a small group, discuss the following questions about the peer pressure Harry experiences in the story.

- Is it spoken pressure, unspoken, or both?
- Do the other settlers influence Harry through positive emotions (such as showing their own happiness) or negative emotions (such as making fun of him)?
- Why does Harry ultimately accept the viewpoint of the other settlers? Was this the right decision?

Expand Your Vocabulary

PRACTICE AND APPLY

For each item, mark the phrase that has a connection to each vocabulary word.

1. **pendulum**
- ○ a writing instrument
- ○ a grandfather clock
- ○ a racing motorcycle

2. **recede**
- ○ a plane flying off into the distance
- ○ a plane landing on a runway
- ○ a plane parked at the gate

3. **forlorn**
- ○ a bitter quarrel
- ○ a heavy snowfall
- ○ a lonely child

4. **idle**
- ○ singers in a contest
- ○ bored workers with nothing to do
- ○ a parking lot filling with cars

5. **muse**
- ○ a person considering choices
- ○ a windy, rainy afternoon
- ○ a noisy rock band

6. **convivial**
- ○ a dog chasing a squirrel
- ○ a friendly crowd of people
- ○ a curving staircase

Vocabulary Strategy

Latin Roots

The vocabulary word *pendulum* contains the Latin root *pend*, which means "hang." This root, sometimes spelled *pens*, is found in many English words. Use context clues and your knowledge of the root's meaning to help you understand unfamiliar words.

Ed

Interactive Vocabulary Lesson: Common Roots, Prefixes, and Suffixes

PRACTICE AND APPLY

Choose the word that best completes each sentence. Then explain to a partner how the root *pend* or *pens* relates to the meaning of the word.

suspenseful **dependent** **impending** **pendant**

1. She wears that ______________________________ around her neck every day.

2. My choice is ______________________________ on what you decide to do.

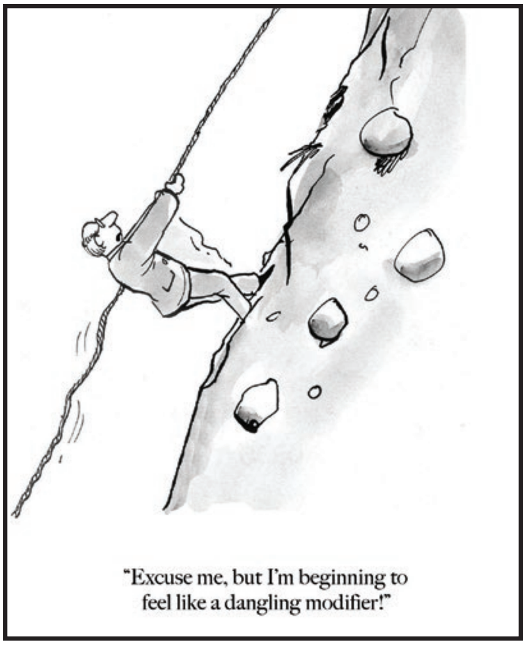
3. The book was so ______________________________ that he could not put it down.

4. They could not shake off their feeling of ______________________________ trouble.

Watch Your Language!

Dangling Modifiers

A **modifier** is a word or phrase that changes the meaning of another word in a sentence. Examples are adjectives or adverbs that give more detail about a noun, a verb, or another adjective or adverb. Sometimes a modifier does not appear to modify any word in the sentence. This is an error known as a **dangling modifier**, as this cartoon humorously illustrates.



"Excuse me, but I'm beginning to feel like a dangling modifier!"

In the examples below, notice dangling modifiers and corrected sentences.

Dangling: Growing up a soft purple, Harry was startled by what he saw.
(Who or what is growing up a soft purple?)

Clear: Harry was startled to see the lawn growing up a soft purple.

Dangling: To leave her dresses behind, Laura climbed happily into the truck.
(Is leaving the dresses behind the reason that Laura climbs into the truck?)

Clear: Laura climbed into the truck, happy to leave her dresses behind.

PRACTICE AND APPLY

Mark the dangling modifier in each sentence. Rewrite the sentence to include a word or phrase that the modifier logically modifies.

Ed

Interactive Grammar Lesson: Placement of Modifiers

1. Blowing a shower of peach blossoms, he listened to the gentle sound.
2. Laying out the blueprints, preparations for building the rocket were made.
3. He watched people leaving, loaded with furniture and children.

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ESSENTIAL QUESTION:
Is space exploration a daring adventure or a dangerous risk?

Martian Metropolis

Science Writing by **Meg Thacher**

Engage Your Brain

Choose one or more of these activities to start connecting with the informational text you're about to read.

Whom Would You Send?

Imagine you're on a selection committee choosing the first five humans to go to Mars. Think about what training and talent each individual would have to possess. The individuals might be real or from your imagination. List your choices and explain each choice. Discuss choices with a partner.

A Colony on Mars

You've probably seen amazing photographs of Mars. But have you ever thought about what it would be like to live there? With your class, discuss the possible challenges to human settlement on Mars. If necessary, do brief research. Consider:

- Where exactly on Mars might the first pioneers settle?
- What kind of spacesuits will astronauts need?
- What will the first Martian shelters look like?

What Would You Bring?

Make a list of items you think would be necessary for living on Mars. Think of the necessities for survival as well for comfort. List at least five items. Discuss choices in a small group.

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Analyze Central Ideas

Informational texts often feature a web of individuals, events, and ideas. Recognizing how an individual influences events and ideas, or how an idea influences events and individuals, helps readers understand and recall **central ideas.**

In "Martian Metropolis," one central idea or concept is revealed when the author explains how the dangerous cosmic radiation will affect settlers on Mars by influencing where they live. As you read "Martian Metropolis," look for other examples of how people and ideas might interact on Mars. This will help you determine key ideas in the text.

Focus on Genre

Informational Text

- provides factual information
- includes evidence to support ideas
- contains text features to convey information
- can be presented in many forms, such as science writing, news articles, and essays

Analyze Structure

Facts and details can be organized in a variety of ways. This chart shows a few common **organizational structures.** As you read "Martian Metropolis," note the organizational structures the author uses.

STRUCTURE	EXAMPLE FROM THE SELECTION
A **classification** structure presents objects, ideas, and information in groups, or classes, based on common characteristics.	The city will need energy for heat and electricity. The best sources will be solar, geothermal, and wind, as there's no oil or gas on Mars. Settlers will also want to make fuel for trips back home. They'll likely use carbon dioxide from the Martian atmosphere to make methane gas. . . .
A **cause and effect** structure shows the relationship between events and their causes.	Because it has to produce its own air, the Martian city will be small.
An **advantages and disadvantages** structure divides ideas about a topic into the positive and negative points, or advantages and disadvantages.	Of all the planets in the solar system, Mars is the most Earth-like. It's made of rock and has a thin atmosphere. . . . The biggest danger on Mars, though, is radiation.

Annotation in Action

Here is one reader's note about this paragraph from "Martian Metropolis." As you read the informational text, notice how details support key ideas.

It's farther from the sun than Earth, so Mars is much colder. On average, it's a bone-chilling -80° F / -62° C. The Martian day (called a "sol") is about 40 minutes longer than an Earth day; a Martian year is 668.6 sols. Its atmosphere is about 100 times thinner than Earth's, and it's 95 percent carbon dioxide. Even if Mars' atmosphere were thicker, we wouldn't be able to breathe it. Earth's atmosphere is mostly nitrogen and oxygen, with 0.04 percent carbon dioxide—a combination that's friendlier to our planet's life forms.

These details tell me living on Mars would be really difficult!

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you already feel comfortable using when speaking and writing.

radiation ☐
colonize ☐
geothermal ☐

Turn to a partner and talk about the words you already know. Then, use as many words as you can in a short statement about what NASA and other agencies need to do to prepare for life on Mars. As you read "Martian Metropolis," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

Meg Thacher is an astronomy instructor at Smith College in Northampton, Massachusetts. In addition, she serves as the academic director for the college's Summer Science and Engineering Program, offered to high school girls who are interested in science, engineering, and medicine. Thacher explains her passion for science writing by saying, "I love all things science, and I love explaining it in terms that kids can understand."

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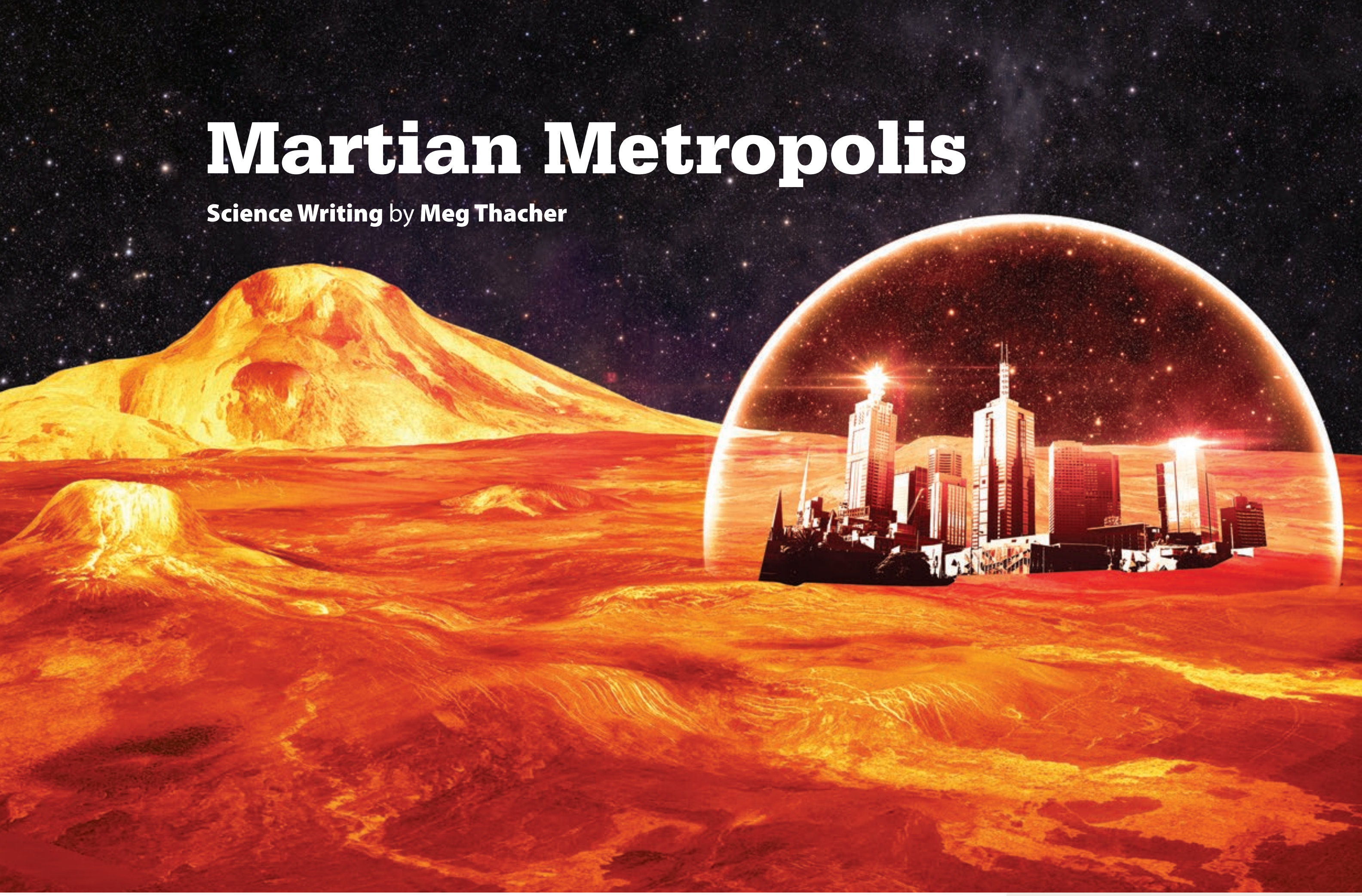
Martian Metropolis

Science Writing by **Meg Thacher**



Learn what life would be like if humans tried to live on the Red Planet.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 NASA plans to send humans to Mars in the 2030s, and several private entities aim to send settlers to live on Mars permanently.

2 There are several reasons to create an off-planet colony. One is survival of our species. "We never know what will happen to threaten the habitat. This could be our life raft," says Darby Dyar, an astronomy professor at Mount Holyoke College and a member of the Mars *Curiosity* rover team. "There's also the cool factor," she says. "Who would *not* want to live on Mars?"

3 Scientists living on Mars can study the planet up close better than rovers can. They can compare it to Earth and other planets. They can study its atmosphere—and humans' effect on that atmosphere. If they find evidence for life on Mars, whether past or present, that will tell humans we're not alone in the universe.

NOTICE & NOTE

WORD GAPS

When you notice vocabulary that is unfamiliar, you've found a **Word Gaps** signpost.

Annotate: Mark any unfamiliar words in paragraph 2.

Infer: Can you find clues in the paragraph that help you understand these words?

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NOTICE & NOTE

NUMBERS AND STATS

When you notice the use of specific quantities or comparisons to show amounts, size, or scale, you've found a **Number and Stats** signpost.

Notice & Note: In paragraph 5, mark the statistics the author provides about Mars.

Analyze: Do these numbers help prove a point? How?

Fourth Rock from the Sun

4 Of all the planets in the solar system, Mars is the most Earth-like. It's made of rock and has a thin atmosphere. The scenery is beautiful but also strange, with craters and sand dunes, dust, and scattered rocks. It has massive landforms—the tallest mountains and deepest canyons in the solar system—all under a pink sky.

5 It's farther from the sun than Earth, so Mars is much colder. On average, it's a bone-chilling -80° F/-62° C. The Martian day (called a "sol") is about 40 minutes longer than an Earth day; a Martian year is 668.6 sols. Its atmosphere is about 100 times thinner than Earth's,[1] and it's 95 percent carbon dioxide. Even if Mars's atmosphere were thicker, we wouldn't be able to breathe it. Earth's atmosphere is mostly nitrogen and oxygen, with 0.04 percent carbon dioxide—a combination that's friendlier to our planet's life forms.

6 The biggest danger on Mars, though, is **radiation.** Mars has no magnetic field to protect humans from cosmic rays, which are high-energy particles from the sun and other sources. On Mars, cosmic radiation is much higher than it is on Earth. This can cause serious damage to DNA, which increases the risk of cancer. The danger would decrease if you burrowed 16 feet (5 meters) under the surface of the Red Planet.[2] The soil overhead would provide about the same amount of protection as Earth's atmosphere.

radiation

(rā´dē-ā´shən) *n. Radiation* is energy transmitted in the form of waves or particles.

Living Off the Land

7 Sending stuff to Mars is very expensive. The cheapest way to **colonize** will be to make everything there. "It's really all about the resources," says Dyar. "If we find things there that allow us to sustain human life, then we can settle there." Mars has plenty of metals and rock, and probably lots of water, but no wood or petroleum (which is used to make gasoline, plastic, and many other useful products). The settlers could make bricks from local dirt. Mars has plenty of silicon and iron, elements that will allow people to produce glass and steel.[3] And of course, everything sent to Mars will stay on Mars. Martian citizens will be really good at recycling.

colonize

(kŏl´ə-nīz´) *v.* When you *colonize*, you send a group of people to a new place to establish a colony or settlement.

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[1] "The Terrestrial Planets," National Oceanic and Atmospheric Administration, https://www.esrl.noaa.gov/gmd/outreach/info_activities/pdfs/TBI_terrestrial_planets.pdf.

[2] "Mission to Mars Would Double Astronauts' Cancer Risk," U.S. National Library of Medicine

[3] "Oxygen in the Martian atmosphere: Regulation of PO2 by the deposition of iron formations on Mars," NASA Technical Reports Server, Nov 7, 1995

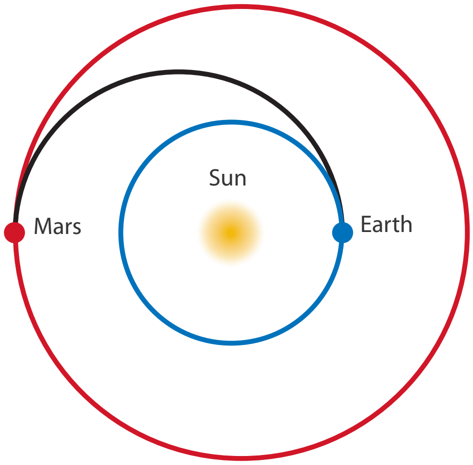
8 Settlers will need to grow food. Mars has dirt, but it doesn't have soil. Soil contains microbes that help plants grow. Fortunately, humans will take those organisms along with them! Poop makes excellent fertilizer, so the sewage treatment plant will be near the greenhouses. Martians will most likely eat a vegan diet. Animals are hard to transport, and it takes much less energy to grow plants than to raise animals. Plants also use up carbon dioxide and produce oxygen, which people need to breathe.

9 The city will need energy for heat and electricity. The best sources will be solar, **geothermal,** and wind, as there's no oil or gas on Mars. Settlers will also want to make fuel for trips back home. They'll likely use carbon dioxide from the Martian atmosphere to make methane gas. To do this, they'll need hydrogen. They could bring it from Earth or get it from water found on Mars.

Smaller Is Better

10 Because it has to produce its own air, the Martian city will be small. At first, residents will probably live underground to protect themselves against cosmic radiation. They'll work to develop radiation-blocking glass or plastic. Once that's in place, settlers can live above ground in brick buildings with windows, or even under a dome or tent.

11 To limit exposure to radiation, scientists will send rovers and drones out exploring and will use the information to decide where to send human explorers. Temporary shelters and labs will pop up all over the planet for short-term science projects.



The black line traces the most efficient path from Earth to Mars. Space travelers will need to wait as long as two years for the planets' orbits to align.

ANALYZE CENTRAL IDEAS

Annotate: Mark where the sewage treatment plant will be located on Mars.

Analyze: Why will it be located here?

geothermal
(jē´ō-thûr´məl) *adj. Geothermal* relates to the internal heat of Earth.

ANALYZE STRUCTURE

Annotate: Mark the subheads on pages 242 and 243.

Analyze: Which main organizational structure is the author using? How can you tell?

12 Wealthy tourists might visit the Red Planet, but you won't have to be rich or a scientist to live on Mars. The city will need farmers to grow crops, cooks, people to run the spaceport and sewage plant, trash collectors, doctors and nurses—the list goes on. Some jobs can be done by machines, which use fewer resources than human workers. So add robot mechanic to that list of careers!

All Work and No Play?

13 Colonists will keep busy with work, but they'll want entertainment too. They can venture outside for short sightseeing trips. They'll have television, radio, and movies—some transmitted from Earth, some made right on Mars. They can read and do crafts. Colonists will probably make up new sports that take advantage of Mars's low gravity. Zip lines, rock climbing, and trampolines will be popular.

14 But travel will be hard. The most fuel-efficient trip back to Earth (using gravity to do most of the work) will take around six to eight months. Earth and Mars are properly aligned for this trip for about 20 days every 26 months. Travelers in a spaceship will experience more radiation than people are exposed to on Earth. Their muscles will weaken unless engineers create "artificial gravity" by spinning the ship. It adds up to a lot of wear and tear; humans will keep trips to a minimum.

15 But people on Mars will communicate with Earth pretty often. Because Earth and Mars are so far apart, signals are delayed by up to 24 minutes. Communication will mostly resemble email. Jay Dickson, a planetary geologist at Brown University, has lived at Antarctica's isolated McMurdo Station. "Just being able to send pictures back and forth is great for morale," Dickson explains.

16 A colony on Mars will be humankind's first steps in expanding our reach within the solar system and beyond.

The author wishes to acknowledge that space exploration experts were consulted for this article.

TURN AND TALK

With a partner, discuss what people on Earth could do to support the morale of a Martian colony.

ESSENTIAL QUESTION:

Is space exploration a daring adventure or a dangerous risk?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. This question has two parts. First answer **Part A**, then **Part B**.

Part A

Why does the author include the section called "Living Off the Land" in the text?

Ⓐ to prove that colonizing another planet is possible
Ⓑ to show that it will be expensive to live on Mars
Ⓒ to convince readers that people should not farm on Mars
Ⓓ to explain that colonists will have to make what they need

Part B

How does the author elaborate on the ideas in this section?

Ⓐ by including statistics to explain the conditions colonists face
Ⓑ by describing the causes and effects of colonization on Mars
Ⓒ by classifying the needs of colonists into categories
Ⓓ by including graphic elements that clarify complex ideas

2. How does paragraph 12 show that there will be a need for many different skills on Mars?

Ⓐ It includes a list of jobs that will be available on Mars.
Ⓑ It explains why resources on Mars are abundant.
Ⓒ It shows that machines can do most of the work on Mars.
Ⓓ It suggests that scientists and tourists will be the first on Mars.

Ed

Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **EXPLAIN** Why does Mars appear to be the better place to establish a colony rather than another planet?

2. **IDENTIFY** What structure does the author use in the section "Fourth Rock from the Sun"? Fill in the chart with one example of that structure.

STRUCTURE	EXAMPLE

3. **CITE EVIDENCE** What natural resources does Mars have? Use evidence from the text to explain how settlers could use the natural resources of Mars to build a colony.

4. **DRAW CONCLUSIONS** How does the structure of the section "Smaller Is Better" help develop the key ideas in the article?

5. **EVALUATE** How does the author's use of **Numbers and Stats** contribute to the article?

6. **EXPLAIN** Look back at paragraph 8. Why would settlers have a vegan diet? What, if any, **Word Gaps** did you identify that helped you answer this question?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Fake Texts

Imagine you're part of a special group of Earthlings assigned to communicate with the first people on Mars to help keep up their spirits. Write a text-message conversation between you and a Martian settler who shares details about an interesting day in the Martian colony. Make sure the messages

- reveal details of this friendly conversation
- include words of support
- give a glimpse into Martian daily living

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- complex
- potential
- rely
- stress
- valid

Media

Timeline

Work with a partner to research and create an annotated timeline for actual Mars missions.

- Determine key events that are most important to include in your timeline.
- Use a computer or poster board to create the timeline. List the key dates for each event along with a brief description. Consider including diagrams and other visuals that you create or download from the NASA website.
- Share your timeline with another pair. Discuss the similarities and differences in your timelines, and note what most surprises you.

Social & Emotional Learning

Research Becoming an Astronaut

Each year thousands of people submit applications to NASA, but only a handful are chosen as suitable candidates. What sorts of people are best able to face the dangers of space? In small groups, explore and discuss the following:

- Find out about NASA's selection process. Who decides who has the right stuff?
- What are the basic qualifications? What's considered the best background?
- Briefly research resilience training, which is designed to help astronauts tolerate physical discomfort, deprivation, and other stressful challenges.

Expand Your Vocabulary

PRACTICE AND APPLY

Mark the letter of the answer to each question. Then, explain your responses.

1. Which of the following is a source of **geothermal** energy?
   - **a.** fluids and rock found deep in Earth's interior
   - **b.** rushing rivers, streams, and ocean waves
2. Which place could people still **colonize?**
   - **a.** Antarctica
   - **b.** Australia
3. Where are you more likely to be exposed to intense **radiation?**
   - **a.** in outer space
   - **b.** in a desert

Vocabulary Strategy

Greek Roots

Ed

Interactive Vocabulary Lesson: Common Roots, Prefixes, and Suffixes

A **root** is a word part that came into English from an older language, such as ancient Latin or Greek. The word *atmosphere* in "Martian Metropolis" comes from two Greek roots: *atmos* (Greek for "steam or vapor") and *sphaira* (Greek for "globe or ball"). The root *sphere* also appears in other English words related to the earth. One example is *troposphere,* which is a layer of Earth's atmosphere.

PRACTICE AND APPLY

Use context clues and your knowledge of the root *sphere* to write a likely meaning for each bold word. Use a print or online dictionary to confirm your word meanings.

1. For people in the southern **hemisphere,** winter falls in the months of June, July, and August.
2. To avoid turbulence, jets often fly in the lower part of the **stratosphere.**
3. The **hydrosphere** is made up of oceans, rivers, lakes, and streams.

Watch Your Language!

Capitalization

Ed
Interactive Grammar Lesson: Places and People

In your writing, you need to apply the rules of capitalization to proper nouns—the names of specific people, places, and things, including organizations and places for specialized research.

The chart below shows proper nouns that require capitalization. When organizations are abbreviated, their abbreviations are also capitalized.

CAPITALIZATION OF PROPER NOUNS	
Organizations	National Aeronautics and Space Administration (NASA) Jet Propulsion Laboratory (JPL)
Places	McMurdo Station Antarctica
Planets	Venus Earth Mars
Spacecraft	Mars rovers *Spirit* and *Opportunity*

PRACTICE AND APPLY

Rewrite each sentence, capitalizing proper nouns. Consult reference materials for terms or titles that are unfamiliar to you.

1. The united nations (un) headquarters is in new york city.
2. In January 2006, NASA launched the spacecraft new horizons on a mission to explore pluto.
3. The space shuttle was launched from the kennedy space center at cape canaveral, florida.
4. Astronauts routinely conduct spacewalks from the international space station.

Get Ready

Challenges for Space Exploration

Argument by **Ann Leckie**

ESSENTIAL QUESTION:
Is space exploration a daring adventure or a dangerous risk?

Engage Your Brain

Choose one or more activities to start connecting with the argument you're about to read.

Space-Related Inventions

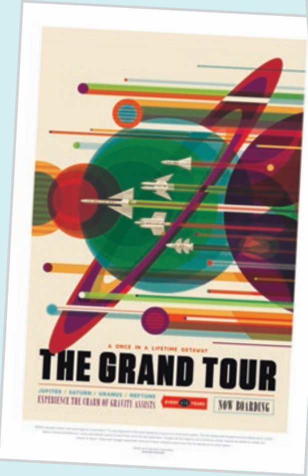
The science of space travel has led to amazing improvements on Earth in areas such as medicine, transportation, public safety, and even recreation. Do brief research about any inventions we use today that are connected to the imaginative problem-solving of space travel. Record your findings here.

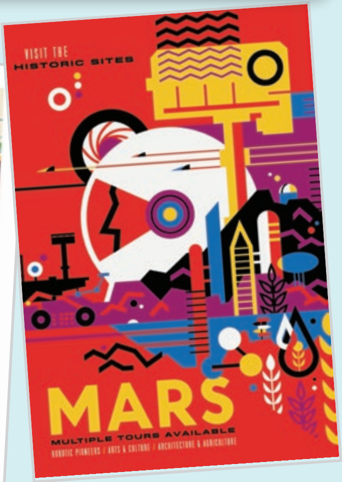
Check Off Challenges

The possibility of exploring space is exciting—but dangerous, too. List what you consider the main challenges of space exploration. Then compare your list with two or three classmates.

Pop-Culture Connection

Visit NASA.gov to see posters like these. In the distant past, eye-catching posters were created to encourage travel on Earth and recruitment in military services. In recent years, space posters were created to capture the spirit of travel to Mars and other planets. With a partner, take turns examining posters and talk about why they are appealing or even inspiring.


A ONCE IN A LIFETIME GETAWAY
THE GRAND TOUR
JUPITER / SATURN / URANUS / NEPTUNE
EXPERIENCE THE CHARM OF GRAVITY ASSISTS
NOW BOARDING


VISIT THE HISTORIC SITES
MARS
MULTIPLE TOURS AVAILABLE
ROBOTIC PIONEERS / ARTS & CULTURE / ARCHITECTURE & AGRICULTURE

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Analyze Author's Purpose

Purpose is an author's reason for writing a text. In an argument, the purpose is to persuade. The author presents a **claim**—a viewpoint or position on an issue—and then supports it with reasons and evidence.

Some arguments begin by clearly stating a claim. Others imply a claim through the presentation of information and **rhetoric—**language used to appeal to an audience. One aspect of rhetoric is **word choice.** Word choice helps to shape both tone and voice in a text.

Focus on Genre

↳ Argument

- presents and defends a claim
- provides reasons to support the claim and factual evidence to support the reasons
- uses persuasive language
- can be formal or informal

WORD CHOICE	EXAMPLE FROM SELECTION
Tone is the author's attitude toward a subject—for example, serious, lighthearted, or (as in this example) inspirational.	It's a huge, dangerous, maybe impossible project. But that's never stopped humans from trying anyway.
Voice is an author's unique use of language that allows a reader to "hear" a human personality in the author's work.	. . . one good meteor strike and we all join the non-avian dinosaurs. And have you noticed the weather lately?

Analyze Repetition

Repetition is one of the **rhetorical devices**—specific ways of using language—authors use to emphasize key ideas, convey tone, and encourage an emotional response in readers. In this example from "Challenges for Space Exploration," repetition of the word *there* emphasizes the idea of going into space.

> **What's up there? Could we go there? Maybe we could go there.**

As you read "Challenges for Space Exploration," look for other examples of repetition the author uses to develop her argument.

Annotation in Action

In the model, you can see one reader's notes about one paragraph in "Challenges for Space Exploration." As you read, note how the author reveals her purpose for writing.

> I could tell you that it might be good for us to unite behind a project that doesn't involve killing one another, that does involve understanding our home planet and the ways we survive on it and what things are crucial to our continuing to survive on it.

Repetition and contrast make the statement memorable.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you already feel comfortable using when speaking or writing.

- **infinitely** ☐
- **entail** ☐
- **crucial** ☐
- **habitat** ☐

Turn to a partner and talk about the vocabulary words you already know. Then, use as many words as you can to express your opinion about the biggest challenges for space travel. As you read "Challenges for Space Exploration," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

Ann Leckie (b. 1966) is an award-winning science fiction author. She has published many short stories but perhaps is best known for her novel *Ancillary Justice*, the first volume in the highly praised *Imperial Radch* series. The selection you are about to read, however, is persuasive nonfiction—an argument. It is Leckie's introduction to a feature in *Wired* magazine that explains problems humans face when they leave the relative safety of Earth.

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Challenges for Space Exploration

Argument by **Ann Leckie**

The author ponders whether going to outer space is worth the effort.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 Thousands of years ago, when our ancestors came to the sea, they built boats and sailed tremendous distances to islands they could not have known were there. Why?

2 Probably for the same reason we look up at the moon and the stars and say, "What's up there? Could we go there? Maybe we could go there." Because it's something human beings do.

3 Space is, of course, **infinitely** more hostile to human life than the surface of the sea; escaping Earth's gravity **entails** a good deal more work and expense than shoving off from the shore. But those boats were the cutting-edge technology of their time. Voyagers carefully planned their expensive, dangerous journeys, and many of them died trying to find out what was beyond the horizon. So why keep doing it?

4 I could tell you about spinoff technologies, ranging from small products of convenience to discoveries that might feed millions or prevent deadly accidents or save the lives of the sick and injured.

infinitely
(ĭn´fə-nĭt-lē) *adv. Infinitely* means to a great extent, or with no limits.

entail
(ĕn-tāl´) *v.* To *entail* means to have or require.

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ANALYZE REPETITION

Annotate: Mark the clause that is repeated in paragraphs 4–8.

Analyze: How does the author's use of repetition help her support her claim?

ANALYZE AUTHOR'S PURPOSE

Annotate: Mark the words and phrases in paragraph 8 that help shape the tone of the paragraph.

Interpret: What tone, or attitude toward the subject, does the writing convey?

crucial
(kro͞o´shəl) *adj.* Something that is *crucial* is extremely important or significant.

habitat
(hăb´ĭ-tăt´) *n.* In this instance, a *habitat* is a structure that provides a controlled environment for living in very hostile or even deadly locations.

ESSENTIAL QUESTION:
Is space exploration a daring adventure or a dangerous risk?

Review your notes and add your thoughts to your Response Log.

An interplanetary vehicle orbits Mars.

5 I could tell you that we shouldn't keep all our eggs in this increasingly fragile basket—one good meteor strike and we all join the non-avian dinosaurs. And have you noticed the weather lately?

6 I could tell you that it might be good for us to unite behind a project that doesn't involve killing one another, that does involve understanding our home planet and the ways we survive on it and what things are **crucial** to our continuing to survive on it.

7 I could tell you that moving farther out into the solar system might be a good plan, if humanity is lucky enough to survive the next 5.5 billion years and the sun expands enough to fry the Earth.

8 I could tell you all those things: all the reasons we should find some way to live away from this planet, to build space stations and moon bases and cities on Mars and **habitats** on the moons of Jupiter. All the reasons we should, if we manage that, look out at the stars beyond our sun and say, "Could we go there? Maybe we could go there."

9 It's a huge, dangerous, maybe impossible project. But that's never stopped humans from trying anyway.

10 Humanity was born on Earth. Are we going to stay here? I suspect—I hope—the answer is no.

TURN AND TALK

What one word would you use to describe this argument? Discuss descriptions with a partner.

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Read the excerpt from paragraph 3 of the argument.

> But those boats were the cutting-edge technology of their time. Voyagers carefully planned their expensive, dangerous journeys, and many of them died trying to find out what was beyond the horizon.

How does this excerpt contribute to the development of the author's ideas?

Ⓐ by tracing the history of human sea exploration

Ⓑ by suggesting that it is human nature to be explorers

Ⓒ by describing the dangers associated with space exploration

Ⓓ by discussing the causes and effects of cutting-edge technology

2. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What is the purpose of the text?

Ⓐ to discuss the problems with life on Earth

Ⓑ to discuss the reasons human beings explore

Ⓒ to convince readers that they should try to improve Earth

Ⓓ to convince readers that space exploration is critical to humanity

Part B

How does the author of the text convey a purpose?

Ⓐ by explaining how life on Earth is fragile

Ⓑ by discussing technologies that could improve life

Ⓒ by listing the reasons that humans should explore space

Ⓓ by giving examples of how human beings have explored Earth

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Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. The annotations can help you answer the questions.

1 **ANALYZE** What claim does the author make in her argument? Where is that claim stated most clearly?

2 **SUMMARIZE** In the chart, describe some of the reasons the author gives in support of her claim.

AUTHOR'S CLAIM	AUTHOR'S REASONS

3 **ANALYZE** What tone does the author develop in paragraphs 6 and 7? How does word choice help shape that tone?

4 **INFER** How does the author's use of repetition convey tone, or her attitude toward space exploration? How does it help her achieve her purpose?

5 **EVALUATE** Does the author's voice, or unique use of language, make her argument more or less effective? Explain.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Write a Poem

Write a narrative poem in which an astronaut speaker considers the risks and sacrifices that she or he would face on a space mission.

- Write notes about the narrator, other characters, the conflict, and the resolution that you want to present in your poem.
- Think about the key idea or message you want your speaker or poem to express.
- Include repetition, which can add drama and emphasize your ideas.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

complex
potential
rely
stress
valid

Media

Chart the Risks

Work with a partner to research some of the risks involved in going into space. Once gathered, share your information with another pair of students.

- Use several sources and record the information you find in chart form.
- In the first column of your chart, list risks such as *Takeoff, Radiation, Zero Gravity,* and others.
- In the second column, list problems associated with the risks.
- In the third column, explain how scientists and engineers might be working to reduce the risks.

Social & Emotional Learning

Examine Exploration

From the earliest times in human history, people have confronted new frontiers. With your class, discuss the rewards and challenges of exploration and the necessary qualities of explorers, starting with courage. Consider these questions:

- What qualities did early explorers (such as the explorers of the Americas) need to make their dangerous journeys? What impact did their explorations have?
- What challenges do space explorers face? What benefits might these future explorers bring?

Expand Your Vocabulary

PRACTICE AND APPLY

Write the vocabulary word asked for in each question. Be prepared to explain your response.

infinitely **entail** **crucial** **habitat**

1. Which word goes with *environment*? ______________________
2. Which word goes with *limitless*? ______________________
3. Which word goes with *require* and *involve*? ______________________
4. Which word goes with *important*? ______________________

Vocabulary Strategy

Word Origins

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Interactive Vocabulary Lesson: Understanding Word Origins

When you study a word's history and origin, you can find out when, where, and how the word came to be used.

PRACTICE AND APPLY

Follow these steps to record the word orgin, or etymology, of the words in the chart below.

- Look up the word in a print or digital dictionary.
- Find the word origin, or etymology, of the word after the definition(s). A print dictionary includes a section that explains how the etymology is noted and what the abbreviations mean.
- Write the origin of the word and its original meaning in the chart below. Is the word's current meaning related to its original meaning? If so, explain how.

WORD	WORD ORIGIN/MEANING
infinitely	
entail	
crucial	

Watch Your Language!

Commas After Introductory Phrases

An introductory phrase is a group of words that comes at the beginning of a sentence and lacks a subject and verb. An introductory phrase provides more information about the main part of a sentence. Common types of introductory phrases are shown in the chart.

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Interactive Grammar Lesson: More Uses of the Comma

TYPE OF INTRODUCTORY PHRASE	EXAMPLE
Appositive	A destination for space tourism, Mars could feature resorts with hotels.
Infinitive	To ensure survival, we must continue to explore space.
Participial	Working in space, robots and other machines can perform tasks that are too dangerous for humans.
Prepositional	Without a doubt, the long-term effects of zero gravity are a health risk for astronauts.

Each introductory phrase is separated from the rest of the sentence by a comma. The comma signals a pause and helps to prevent confusion.

PRACTICE AND APPLY

These sentences include introductory phrases that need to be punctuated with commas. Read each sentence and insert the comma where necessary.

1. Having performed the experiments Anita recorded her findings.
2. Without better protection from radiation people could not possibly live on Mars.
3. Outside the laboratory five rockets blasted off and flew for about a mile.

What If We Were Alone?

Poem by **William Stafford**

ESSENTIAL QUESTION:
Is space exploration a daring adventure or a dangerous risk?

Engage Your Brain

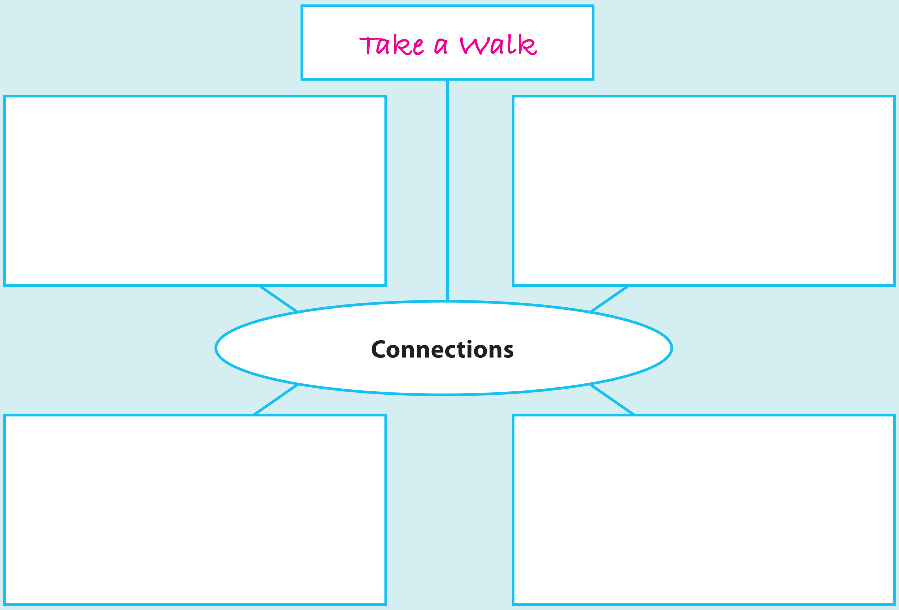
Choose one or more activities to start connecting with the poem you're about to read.

Send Your Signal

Do you think there's intelligent life beyond Earth? Raise your index finger if your answer is no. If your answer is yes, raise three to five fingers, depending on how strongly you believe. Briefly discuss your views with your class.

Universal Connection

Think about any moments when you've been lonely or a little down. What helped you feel connected to the world around you? With a partner, fill in a web like the one below with people or activities that help you feel connected. One example is given.



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Analyze Form

"What If We Were Alone?" is an example of **free verse**, a poem without regular rhyme or rhythm, and without a fixed stanza pattern or line length. Poets who use free verse are free to choose poetic elements that stress an idea or highlight a mood. They may use **stanzas**, or groups of lines), like paragraphs, to change moods and shift topics. They may use line breaks to emphasize words or ideas.

Free-verse poetry generally follows the rhythms of natural speech. Read "What If We Were Alone?" and think about the choices the poet made in line breaks, line lengths, rhythm, and word choice. Write what you notice and think about each stanza below.

STANZA 1	
STANZA 2	
STANZA 3	

Focus on Genre

↳ Poetry

- a form of literature structured into short lines, often arranged into groups (stanzas)
- often focuses on feelings, and uses words and other elements to create images in readers' minds
- often features sound devices that help create meaning
- includes different line lengths and breaks to help express ideas and themes

Analyze Theme

Poems often have a **theme,** or a lesson about life or human nature that the poet shares with the reader. A theme is rarely stated directly at the beginning or end of a poem. It is up to you, the reader, to read closely (several times, if possible, and maybe aloud as well as silently) and think carefully about questions such as these:

- Does the title of the poem hint at an important idea?
- What seems to be the main subject of the poem?
- If the poem has several **stanzas,** how does the main idea of each stanza relate to the main idea of the other stanzas?
- Are there words or phrases that are repeated or that stand out?
- What images come to mind as you read the poem?

As you think about answers to these questions, ask yourself, "What big message about life, or about human nature, is the poem trying to tell me?" Your response probably will be a theme—and possibly the main theme—of the poem.

Annotation in Action

Here is one reader's note about the first stanza of "What If We Were Alone?" As you read, consider how the poet develops a theme.

What if there weren't any stars?
What if only the sun and the earth
circled alone in the sky? What if
no one ever found anything outside
this world right here?—no Galileo
could say, "Look—it is out there,
a hint of whether we are everything."

The poet includes a made-up quotation about space. The theme may have something to do with a lesson we can learn from space.

Background

William Stafford (1914–1993) was born in Hutchinson, Kansas. He attended the University of Kansas and earned a BA and MA. He later earned a PhD from the University of Iowa. *Traveling Through the Dark*, his first major collection of poems, was published in 1962 and won the National Book Award in 1963. Many of Stafford's poems have roots in the natural world he experienced in the West, and they focus on the lessons that nature can teach.

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What If We Were Alone?

Poem by **William Stafford**

This poem explores how we feel a connection to the universe.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

What if there weren't any stars?
What if only the sun and the earth
circled alone in the sky? What if
no one ever found anything outside
this world right here?—no Galileo
could say, "Look—it is out there,
a hint of whether we are everything."

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ANALYZE FORM

Annotate: Mark the line breaks in lines 8 and 13.

Analyze: What idea is emphasized by each line break? What is the poet contrasting with these line breaks?

ANALYZE THEME

Annotate: In line 15, mark something found in space and something found on Earth.

Draw Conclusions: Does the poem's theme relate only to space? Explain.

Look out at the stars. Yes—cold
space. Yes, we are so distant that
the mind goes hollow to think it.
But something is out there. Whatever
our limits, we are led outward. We glimpse
company. Each glittering point of light
beckons: "There is something beyond."

The moon rolls through the trees, rises
from them, and waits. In the river all
night a voice floats from rock
to sandbar, to log. What kind of listening
can follow quietly enough? We bow, and
the voice that falls through the rapids
calls all the rocks by their secret names.

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TURN AND TALK

How startling to you is the idea of a world with no stars in the sky? Discuss your thoughts with a classmate.

ESSENTIAL QUESTION:

Is space exploration a daring adventure or a dangerous risk?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. This question has two parts. First answer **Part A**, then **Part B**.

Part A

Which word best describes the mood of the poem?

Ⓐ frightening
Ⓑ mysterious
Ⓒ gloomy
Ⓓ romantic

Part B

Which line or lines from the poem most clearly contribute to this mood?

Ⓐ line 1
Ⓑ line 8
Ⓒ lines 9–10
Ⓓ lines 13–14

2. Which statement reflects most clearly what is suggested by line 20 of the poem?

Ⓐ Earth is deeply connected to space.
Ⓑ The moon causes Earth to go silent.
Ⓒ Mysterious things happen in nature.
Ⓓ Nature is powerful and always present.

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Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. The annotations can help you answer the questions.

1. **INFER** What phrase is repeated in the title and the questions in the first stanza? What does this repetition indicate about the speaker?

2. **INTERPRET** In line 15, the poet repeats the sound of *r* in "rolls" and "rises." How does this repetition affect the poem's mood?

3. **COMPARE** How does the poet suggest that both space and Earth are mysterious?

4. **ANALYZE** In the third stanza, how does the poet suggest that Earth and space are connected?

5. **DRAW CONCLUSIONS** What do you think is the theme of "What If We Were Alone?" Why do you think so? Use the chart to fill in your thoughts.

THEME	EXPLANATION

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Write a Poem

Imagine that an intelligent life form witnesses the arrival of a group of human space explorers. Create a poem from the life form's point of view about the newcomers' arrival. The poem may use rhyme and rhythm, or it may be in free verse.

1. Decide whether the life form is curious, frightened, or angry about the newcomers. Use words that express emotions.
2. Consider how to include the life form's observations of humans.
3. Draft and revise your poem. Consider the specific effects of the words and the poem's theme.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

complex
potential
rely
stress
valid

Media

↳ Space-Related Memes

A **meme** is a visual idea on social media that can take the form of a video or image with text. Create outer-space memes to lighten up the topic of space. Pair up with a partner to generate some fresh and funny ideas.

- Think about the impressions space makes on you. Maybe you find it fascinating, inspiring, or downright frightening.
- Write the text for your meme. Find a picture that works with your text. Use digital media to combine them. (Meme-generating apps are available online.)
- Memes can change as they spread from person to person and spark new ideas. Share your meme and invite others' reactions.

Research

↳ Astronomy

Astronomy is the scientific study of things that exist beyond Earth's atmosphere. With a partner, research different aspects of astronomy. In a small group, compare your findings. Investigate:

- methods used to study the universe in both ancient times and today
- three topics that astronomers study
- two questions that astronomers try to answer

MEDIA

Seven Minutes of Terror

Video by the **National Aeronautics and Space Administration**

ESSENTIAL QUESTION:
Is space exploration a daring adventure or a dangerous risk?

Engage Your Brain

You're about to watch a video about the landing of NASA'S rover *Curiosity* on Mars. Think about the title of this video. What might NASA's *Curiosity* team have experienced that led NASA to include *terror* in the title? With a partner or in a small group, make predictions about how *Curiosity* is linked with terror.

Background

The people of the **National Aeronautics and Space Administration** (NASA) have always felt pressure, including the pressure of time. NASA had to detemine whether humans could survive in space before it sent anyone to the moon. It took NASA about a decade, but in 1969, American astronauts Neil Armstrong and Buzz Aldrin became the first humans to set foot on the moon. NASA went on to establish the space-shuttle program, partner with space agencies from multiple countries on the International Space Station, and explore our solar system with orbital telescopes. NASA's technological innovations continue to lead the world in space exploration and to improve life on Earth, especially in the areas of air travel and weather forecasting.

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Analyze Video

The **purpose,** or intent, of an informational video is to explain a topic. The video's creator combines visual and sound elements to meet this purpose. The creator may also use these elements to express feelings and thoughts about a topic.

Focus on Genre

Media

- often conveys information
- may target a general or specific audience
- frequently includes experts or eyewitnesses who provide explanations and key insights
- includes television broadcasts, newspapers, videos, magazines, and the internet

Visual elements include the images, the style of the images, and the ways in which the elements work together.

ANIMATION	images that appear to move; created through drawings, computer graphics, or photographs
FILM FOOTAGE	visual images captured on film or digitally; edited to deliver information clearly
GRAPHICS	drawings (maps, charts, diagrams, and so on) used to represent ideas or data

Sound elements include what you hear in a video.

MUSIC	instrumental and/or singing; emphasizes the emotional mood; may signal shifts in topic
NARRATION	words spoken over the images; carefully worded to present key facts

Discover all the risks and view every nail-biting step of this high-stakes space mission.

Video

View **"Seven Minutes of Terror"** in your ebook.

Seven Minutes of Terror
Video by the National Aeronautics and Space Administration

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ESSENTIAL QUESTION:
? ***Is space exploration a daring adventure or a dangerous risk?***

Analyze Media

Support your responses with evidence from the video.

1. **INTERPRET** Explain the title "Seven Minutes of Terror." How does the pacing, or the time each shot lasts on screen, suggest a sense of danger or even terror?

2. **INFER** Why do you think the creators of the video use close-up shots of *Curiosity* team members who comment on the unfolding events?

3. **CAUSE/EFFECT** Review the animation and the experts' narration about the parachute used in this mission. What problems did the NASA engineers identify that the parachute could solve?

4. **EVALUATE** How effective is the video in explaining NASA's plan to prevent a dust cloud when *Curiosity* landed? Explain which visual and sound elements support your evaluation, and why.

5. **REVIEW** Review the video to find memorable quotations or details that mark important stages of the EDL (entry, descent, and landing) sequence for *Curiosity*. Add your findings to the graphic organizer below. What do these details tell you about the complexity of landing safely on Mars?

From the top of the atmosphere down to the surface, it takes us seven minutes.	→		→	
	→		→	

6. **CRITIQUE** Think about the purpose of the video. Consider the techniques that are used to support the information presented. Do you think "Seven Minutes of Terror" is an effective informational video? Why or why not?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ Close Encounters

Write a personal narrative from the viewpoint of someone who encounters a being from another planet.

- Choose a setting (Earth? Another planet? Space?) and outline the beginning, middle, and end of the narrative.
- Decide whether your narrative will have a "lesson," and if so, how you will show it through events in the plot.
- Tell the events in order, using a first-person point of view.
- Choose words and details that appeal to the senses.

Media

↳ Make Your Own Video

Curiosity touched down successfully on the Gale Crater in 2012. With a team, briefly research any discoveries the rover has reported to NASA since its landing. Use the information to create your own short video update.

- Working as a team of reporters, categorize your findings and assign each discovery to a team member.
- Sketch out the sound and visual elements you might use.
- Your video can include your own graphics and drawings as well as downloadable materials from NASA.

Speaking & Listening

↳ Group Discussion

With a small group, talk about the visual and sound elements in "Seven Minutes of Terror." Which elements most effectively communicate the "terror" suggested by the video's title? Discuss how each element delivers a particular emotional effect.

- Make notes about visual and sound elements in the video that particularly impressed you.
- Using examples from the video, explain how each element you noted delivers an emotional effect.
- Take notes on your group's discussion. Use your notes to present a summary of the discussion for a larger group.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

complex

potential

rely

stress

valid

Collaborate & Compare

ESSENTIAL QUESTION:

Is space exploration a daring adventure or a dangerous risk?

Compare Arguments

You are about to read two arguments about the risks and rewards of space travel. As you read, notice the persuasive techniques and main points contained in each argument. Then, think about each argument's central claim.

MENTOR TEXT

Humans Need to Explore Outer Space

Argument by **Claudia Alarcón**
pages 276–280

MENTOR TEXT

Let Robots Take to the Stars

Argument by **Eiren Caffall**
pages 286–290

After you read both arguments, you will collaborate with a small group to write a job description for an astronaut.
You will:

- Choose a Side
- Gather Information
- Write a Job Description
- Share What You Learn

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MENTOR TEXTS

Humans Need to Explore Outer Space

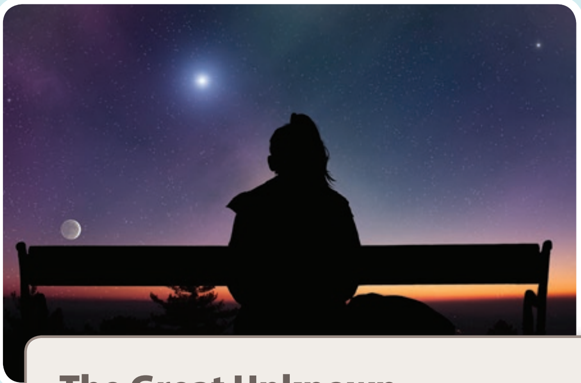
Argument by **Claudia Alarcón**

Let Robots Take to the Stars

Argument by **Eiren Caffall**

Engage Your Brain

Choose one or both activities to start connecting with the selections you are about to read.



The Great Unknown

Space exploration promises to answer many questions about our world and our universe. What questions do you have about what is out there, in space? Write a list of questions and then share them with the rest of the class.

Dig In

What do you know about space exploration today? Do some research and look for the answers to the following questions:

- How many people have gone into space?
- What is the International Space Station?
- When is the next rover going to Mars?

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Analyze Argument

In an argument, an author states a claim and supports it with reasons and evidence. A **claim** is the author's position on a problem or issue. The strength of an argument relies not on the claim itself but on the support. **Support** consists of reasons and evidence used to prove the claim. Reasons are declarations made to explain an action or belief. **Evidence** includes specific facts, statistics, or examples. To trace, or follow the reasoning of, an argument:

- Identify the claim, which may be stated directly or implied.
- Look for reasons and evidence that support the claim.
- Note how the author connects the claim, reasons, and evidence.
- Identify **counterclaims,** statements that address opposing viewpoints. A good argument anticipates opposing viewpoints and provides counterclaims to disprove the opposing views.

Focus on Genre

↳ Argument

- includes a claim and counterclaims
- includes reasons and evidence to support the claim
- may contain rhetorical devices
- may be formal or informal

Analyze Rhetorical Devices

Rhetorical devices are techniques that writers use to enhance their arguments and communicate more effectively. A few rhetorical devices are described below, along with examples of each from the selections. Look for these devices as you read.

RHETORICAL DEVICE	EXAMPLE
Addressing readers using the pronoun *you* or *yourself* is a device called direct address. **Direct address** gets readers' attention and connects them to the topic.	Imagine yourself as an astronaut, a part of the first manned mission to Mars.
Rhetorical questions are questions someone asks without expecting an answer. Writers use them to engage the reader or to suggest that their arguments make the answer obvious.	Would you want to trust a scientific mission to the people who run reality TV?
Loaded language consists of words with strongly positive or negative connotations intended to influence a reader or listener.	This form of mining, therefore, would be incredibly beneficial for our survival and advancement.

Annotation in Action

In the model, you can see one reader's note on "Let Robots Take to the Stars." As you read, note the author's use of rhetorical devices.

> The risks of space exploration could be grave for a planet already plagued by pollution. There is an extra result of space travel: black carbon from rocket exhaust that's deposited in the outer atmosphere.

The negative connotations of these words suggest that the author is against space exploration.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

administration ☐
prominent ☐
beneficial ☐
plague ☐
dubious ☐
erupt ☐

Turn to a partner and talk about the vocabulary words you already know. Then, use the words to write a few sentences about what you know about space travel.

As you read the selections, use the definitions in the side column to learn the vocabulary words you don't already know.

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Background

Exploring the outer reaches of our solar system and sending humans to Mars is no longer the stuff of science fiction. For decades, NASA has sent orbiters and rovers to the Red Planet. Now the goal is to send humans to Mars by the 2030s. Many scientists and politicians support this goal. However, not everyone is on board. Many wonder whether humans would be as effective as robots in confronting the enormous challenges of deep-space exploration. Writers **Claudia Alarcón** (top) and **Eiren Caffall** (bottom) weigh in on opposite sides of the issue.

Humans Need to Explore Outer Space

Argument by **Claudia Alarcón**

The author argues that space exploration requires a human touch.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

ANALYZE ARGUMENT

Annotate: Mark the author's central claim in paragraph 1.

Interpret: What does the author think we should do?

1 What is out there? Are we alone in the universe? Are there inhabitable planets in our galaxy and beyond? For decades, science-fiction novels, movies, and TV shows fired our curiosity. After the real-life *Apollo 11*'s moon mission in 1969, enthusiasm for new discoveries soared. Now, well into the twenty-first century, we must face the fact that these same questions are still unanswered. With so much human investment made, we must go forward, fully embracing space exploration as an important priority. Our future in space depends on science.

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Don't forget to **Notice & Note** as you read the text.

2 Space exploration in the 1960s was fueled by the Cold War space race between the United States and Russia. The twenty-first century has brought a universal spirit of collaboration among scientists from around the globe. An excellent example is the International Space Station. This orbiting laboratory and construction site combines the scientific expertise of 16 nations. It allows for a permanent human outpost in space. The hope is that the station can serve as a launching platform for further space exploration.

3 But space travel is not without risk. NASA's Space Shuttle Program, which was the main connection to the International Space Station, suffered two terrible losses. After the explosions of the *Challenger* in 1986 and *Columbia* in 2003, the program was shut down in 2011. Recent presidential **administrations** supported putting priority on the commercial space flight industry. A program was put into place to help private companies pursue work on human space flight. There are dozens of private companies in the industry known informally as "New Space." These companies have set their sights on what seem to be impossible goals. These range from tourist trips to the moon to the colonization of Mars. Space travel has its documented dangers; however, direct human involvement, aided by technological innovation, could likely boost the potential for discovery.

administration
(ăd-mĭn´ĭ-strā´shən) *n.* A president's *administration* is his or her term of office.

ANALYZE RHETORICAL DEVICES

Annotate: Mark examples of loaded language in paragraph 4.

Analyze: Why do you think the author chose these words? How do they enhance her argument?

4 Technological innovations are allowing us to venture even farther into space. Such advances are opening windows into worlds we previously could not have imagined. Robotic spacecraft have conducted some of NASA's most exciting and productive missions. A **prominent** example is the Hubble Space Telescope, which has made more than 1.3 million observations since its mission began in 1990. It has traveled more than 4 billion miles, sending back stunning photos of faraway stars and galaxies.

prominent
(prŏm´ə-nənt) *adj.* If something is *prominent*, it stands out.

5 NASA has also conducted robotic missions within our solar system. The *Cassini's* mission to Saturn was one of the most ambitious efforts in planetary space exploration. This robotic spacecraft carried the *Huygens* probe, which parachuted to the surface of Titan, Saturn's largest moon. The *Juno* spacecraft orbited around Jupiter, sending observations that can help scientists understand the beginnings of the solar system. The *New Horizons* spacecraft flew by Pluto in 2015 after an almost ten-year flight. According to the National Academy of Sciences, the exploration of Pluto and the Kuiper belt is the highest priority for solar system exploration. The asteroids in the Kuiper belt offer a great opportunity for mining. Space mining

presents an important step for finding resources necessary for interstellar travel and exploration. In addition, icy asteroids may provide a cost-effective solution to space travel. Space entrepreneurs are looking into using hydrogen and oxygen from asteroid ice to manufacture rocket fuel. This space-made fuel can be used to launch expeditions farther out into space at considerably less cost.

6 Our moon contains helium-3, an element that could be useful on Earth for energy developments such as nuclear fusion research. Mining there can also yield rare-earth metals (REMs) that are used in electronics and in the construction of solar panels. This form of mining, therefore, would be incredibly **beneficial** for our survival and advancement. In recent years, geological surveys have indicated the presence of water on the moon, which can to sustain a human-inhabited lunar base.

beneficial
(bĕn′ə-fĭsh′-əl) *adj.* When something is *beneficial,* it is good or favorable.

7 Scientists are also looking toward Mars as a potential new home for humankind. New discoveries keep emerging that raise more questions. It is imperative that we use all our available resources to continue research on Mars.

Text in Focus Video
Learn more about identifying main ideas.

ANALYZE ARGUMENT

Annotate: In paragraph 7, mark a reason that the author uses to support her claim that we must continue to explore space.

Evaluate: Is the reason relevant? Does it make sense? Explain.

8 Early missions to Mars such as *Mars Odyssey* were designed to make discoveries under the theme of “Follow the Water.” These missions showed the possibility of liquid water below the surface of Mars. With the *Curiosity* rover, the Mars Exploration Program is following a next-step strategy known as “Seek Signs of Life.” This exploration phase aims to discover the possibilities for past or present life on the Red Planet. *Curiosity* is seeking evidence of organic materials, the chemical building blocks of life. Future Mars missions would likely be designed to search for life itself in places identified as potential past or present habitats.

9 With all these advances and technologies in place and in development, will we see a human colony on the moon or on Mars in our lifetime? The best-case scenario will involve a partnership between NASA and international space travel companies.

10 Some New Space pioneers have tested supersonic retropropulsion technology, landing rocket boosters on floating platforms and on land. This technique could be important for future Mars landings. NASA’s rovers, weighing up to a ton, have successfully landed on Mars. However, they have dropped to the planet’s surface in air bags, using rockets, and with the assistance of cables extended from a “sky crane.”

Don't forget to **Notice & Note** as you read the text.

This section of the immense Carina Nebula was captured by the Hubble Telescope.

A human mission would weigh much more, making landing more problematic. The previous solutions would not work for spacecraft carrying humans.

11 On the other hand, the future of the human race and Earth itself is at stake. We are close to surpassing our planet's carrying capacity and exhausting our natural resources. Yet scientists and space entrepreneurs remain hopeful. Private companies seeking to colonize Mars believe the risk of space flight is similar to that of climbing Mount Everest. As we all know, this is a risky, but not impossible, proposition.

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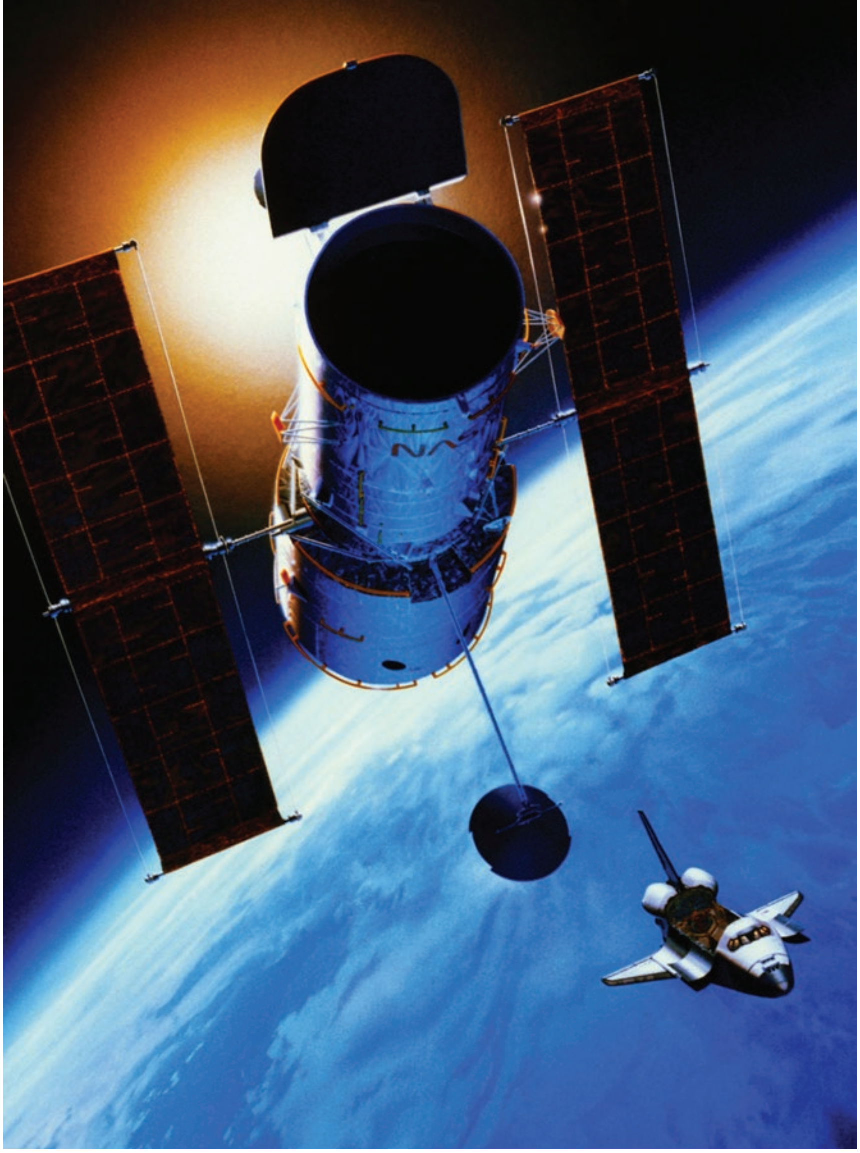

This is a view of the Hubble Telescope.

12 The final frontier is a vast and dangerous place, difficult and expensive to explore. But it offers infinite possibilities for expanding our scientific knowledge of our planet and its origins. Exploring outer space can yield new sources for precious natural resources and perhaps even a home for future generations. We live in times in which space travel and exploration should be more science than fiction. Let's keep pursuing the compelling questions that have driven us to these times. Space exploration may very well hold the key to humanity's future.

TURN AND TALK

What reasons in this argument seem especially strong to you? Share your reactions with a partner.

ESSENTIAL QUESTION:

Is space exploration a daring adventure or a dangerous risk?

Review your notes and add your thoughts to your Response Log.

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. This question has two parts. First answer **Part A**, then **Part B**.

Part A

How does the author support the claim that greater discoveries in outer space are happening thanks to technological innovations?

Ⓐ The author includes quotations from experts on space exploration.
Ⓑ The author proposes ideas that may help humans on Earth.
Ⓒ The author poses questions that are still unanswered.
Ⓓ The author cites advances made as a result of recent space missions.

Part B

Select **two** sentences that provide relevant support for the answer in Part A.

Ⓐ "Are there inhabitable planets in our galaxy and beyond?" (paragraph 1)

Ⓑ "After the explosions of the *Challenger* in 1986 and *Columbia* in 2003, the program was shut down in 2011." (paragraph 3)

Ⓒ "A prominent example is the Hubble Space Telescope, which has made more than 1.3 million observations since its mission began in 1990." (paragraph 4)

Ⓓ "The *Juno* spacecraft orbited around Jupiter, sending observations that can help scientists understand the beginnings of the solar system." (paragraph 5)

Ⓔ "It is imperative that we use all our available resources to continue research on Mars." (paragraph 7)

Ed

Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1 **INFER** Why might the government have shifted from supporting space travel through NASA to prioritizing commercial travel?

2 **ANALYZE** How could space mining aid in scientific research? Use the chart to cite evidence from the text that explains the importance of space mining.

EVIDENCE	IMPORTANCE

3 **DRAW CONCLUSIONS** Review paragraph 8. What can you conclude from the support provided by the author about the connection between water and the possibility of life on Mars?

4 **EXPLAIN** How does the New Space pioneers' testing of supersonic retropropulsion technology support the author's claim? How does it add to your understanding of the argument?

5 **EVALUATE** Explain how the argument's loaded language affects readers. Does it persuade you to agree with the author? Why or why not?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

complex	stress
potential	valid
rely	

Writing

Write a Letter

Write to your representative in Congress to find out his or her views on space exploration.

- Identify your representative by going online to the U.S. House of Representatives website.
- Include a heading and a formal greeting. Then, begin the body of the letter by introducing the topic. Clearly state your reasons for writing.
- Close your letter by thanking your representative. Provide contact information so that he or she can send the information you are seeking.

Research

Explore the International Space Station

With a small group, investigate the operations of the International Space Station (ISS).

- The ISS is exactly that—international. Find out which countries collaborate to support the ISS and how they work together.
- Learn about three crew members, past or present. How long were they on the ISS? What did they study?
- Look into any reported physical effects of serving on the ISS.
- Combine your findings into a presentation.

Speaking & Listening

Discuss Loaded Language

Remember that loaded language is wording the author uses to grab attention and persuade. Review "Humans Need to Explore Outer Space" and list examples of loaded words or phrases.

- With a partner, categorize the loaded language you find according to whether it has a positive or negative connotation.
- Discuss what each example contributes to the author's argument on space exploration.

Expand Your Vocabulary

PRACTICE AND APPLY

Answer each question using the boldfaced vocabulary word in a complete sentence.

1. Which presidential **administration** is in the White House?
2. Who is a **prominent** person in your school?
3. What is one thing that would be **beneficial** for your grades?

Ed

Interactive Vocabulary Lesson: Denotation and Connotation

Vocabulary Strategy

Connotations and Denotations

A word's denotation is its literal dictionary definition. A word's connotation comes from the ideas and feelings associated with the word.

> Technological innovations are allowing us to venture even farther into space.

Notice how the specific word choice of ***venture***, rather than ***go,*** suggests daring. Context can help you determine the connotation of a word.

PRACTICE AND APPLY

For each item, mark the word that best fits the sentence. Use a print or online dictionary to help you. Then, write the reason for your choice.

1. NASA scientists want to find out more about Mars. The scientists are (inquisitive, prying).

____

2. Astronauts on the International Space Station must work with each other. The work requires them to (conspire, cooperate).

____

3. Radiation is a serious risk for astronauts working in space. It can be (hazardous, menacing) to their health.

____

Watch Your Language!

Subordinating Conjunctions in Complex Sentences

A sentence that contains at least one subordinate clause and an independent clause is called a **complex sentence.** Consider these examples of complex sentences from "Humans Need to Explore Outer Space."

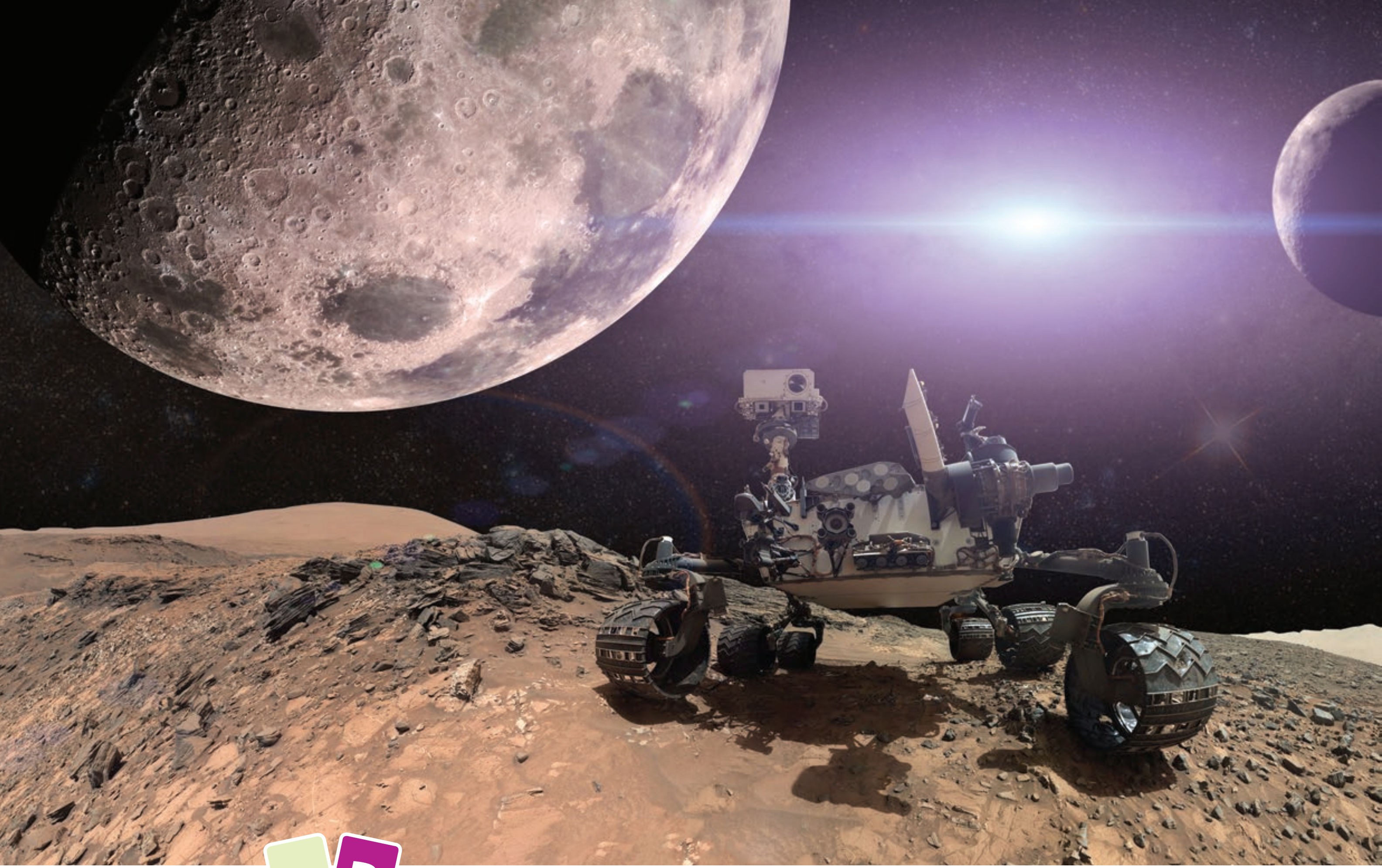
> As we all know, this is a risky, but not impossible, proposition.
>
> NASA's Space Shuttle Program, which was the main connection to the International Space Station, suffered two terrible losses.

In the first example, the subordinate clause begins with a subordinating conjunction (***as***). The conjunction reveals a relationship between the two clauses. In the second example, the subordinate clause begins with a relative pronoun (***which***). Relative pronouns introduce a relative clause, a type of subordinate clause. This chart shows some common subordinating conjunctions and relative pronouns.

SUBORDINATING CONJUNCTIONS	RELATIVE PRONOUNS
after, although, as, as soon as, because, before, when, whenever, while	that, which, who, whom, whoever, whomever, whose

PRACTICE AND APPLY

Write your own complex sentences using a subordinating conjunction or a relative pronoun in each.



Let Robots Take to the Stars

Argument by **Eiren Caffall**

Should robots lead the journey to outer space? This writer says yes.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 The lure of human space travel is undeniable. We've all grown up on endless types of entertainment set in the future that portray adventures on distant planets. Imagine yourself as an astronaut, a part of the first manned mission to Mars. Beyond that, there are generations of people who have been working to make space and space travel look cool, even inevitable. But high aspirations and romance aside, we need to face the harsh realities. Our notions about the inevitability and wonder of human space travel need to be checked, and any plans need to be reconsidered. Some of the best reasons to curtail space exploration come down to economics, human cost, and technology.

ANALYZE ARGUMENT

Annotate: In paragraph 1, mark the author's central claim and mark the reasons the author will use to support the claim.

Interpret: What will the author's argument be? How does the title of the selection help clarify the author's argument?

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Don't forget to **Notice & Note** as you read the text.

Space Travel Is Expensive

2 Space travel is extremely expensive. To get humans to Mars, it would take $1 trillion over a 25-year period. Obviously, no single government would want to take on that kind of funding. A Mars mission would require international cooperation at a significant cost to each partner nation. A Mars mission might foster international cooperation, but it would consume funds that could be used for other things.

3 Some people suggest that the only way to get to Mars would be with the help of private companies. Because of this, the space exploration industry is made up not only of government agencies but also private companies headed by dreamers and people interested in profits over practicality. But these organizations are often badly managed. They don't work for the government, so accountability could be a problem. Even well-run companies are unlikely to have enough money to launch a Mars mission on their own. There are some experts who say that it wouldn't be possible to launch a mission to Mars without funding from commercials that would run during coverage of the project. That would turn a scientific mission into a reality television show. Would you want to trust a scientific mission to the people who run reality TV?

Space Travel Could Harm Our Polluted World

4 The risks of space exploration could be grave for a planet already **plagued** by pollution. There is an extra result of space travel: black carbon from rocket exhaust that's deposited in the outer atmosphere. The launch of a suborbital tourist craft is said to produce less carbon emissions than a standard flight from New York to London. However, once the rocket is above the atmosphere, the black carbon it releases can be pretty damaging. Try to imagine the black smoke from a diesel truck sitting above the sky. With no weather to wash it into the oceans, black carbon can stay put for up to ten years.

5 Many space boosters are suggesting that being able to leave our planet once it's exhausted of resources is a priority. They seem to be proposing that we have some sort of Planet B. Somehow they think that a colony on Mars or the moon could take the pressure off our world. Many of these people planning to profit from two things at once are also fans of the **dubious** technology of geoengineering.

ANALYZE ARGUMENT

Annotate: In paragraph 5, mark an opposing viewpoint.

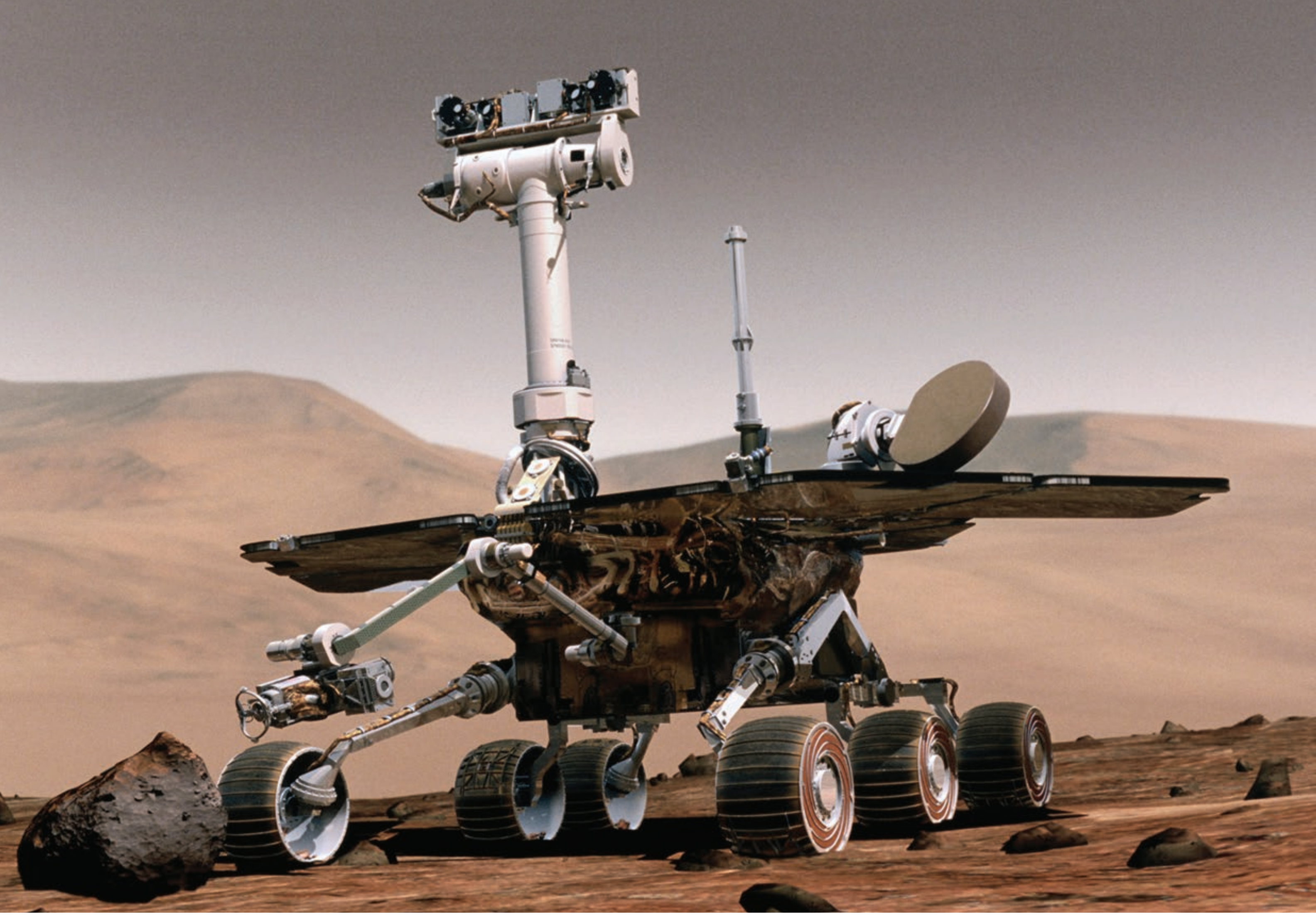
Analyze: What are the author's counterclaims to this viewpoint, as explained in paragraphs 5 and 6?

plague

(plāg) *v.* To *plague* is to cause hardship or suffering.

dubious

(do͞o´bē-əs) *adj.* If something is *dubious*, it is questionable or not to be relied upon.



NOTICE & NOTE

NUMBERS AND STATS

When you notice the use of specific quantities or comparisons to depict amount, size, or scale, you've found a **Numbers and Stats** signpost.

Annotate: In paragraph 7, mark specific numbers that identify amounts.

Analyze: What purpose do these specific numbers serve?

6 As covered earlier, the essential ingredients for space exploration are international cooperation, vast investments of money, technological advances, global regulations, and the buy-in of the general population. Yet those ingredients may well be what's needed to tackle the problem of Earth's pollution.

Space Travel Is More Suited to Robots

7 NASA recently collected data from the Mars *Curiosity* rover. The data were used to estimate the radiation impact on an astronaut traveling to and from Mars for 365 days and spending 500 days on the surface. It was determined that during that trip an astronaut would get a radiation dose that was about five percent of what he or she would get over a lifetime on Earth.

8 That significantly increases the risk of cancer. There is also the danger of running low on supplies. Once on the Red Planet, humans would eventually run out of food and materials. A Massachusetts Institute of Technology study guessed that agriculture would make too much oxygen for the small colony

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to support inside its dome. Without enough carbon dioxide, the colony would not be able to grow what it needed. Earth would constantly be sending supplies to the colonists. It's obvious that without that resupply, there would be no hope of agriculture supporting a manned station on Mars.

9 Considering the extreme risks for humans, some scientists assert space exploration should be strictly robotic. Think about the achievements of the Hubble Space Telescope and the Mars *Pathfinder* and *Opportunity*. Their exploratory missions have captured the public imagination, and all of us love to see images from those robot explorers. When *Opportunity* landed safely on the surface of Mars, NASA's Mission Control Center **erupted** in as loud a cheer as greeted any human mission.

10 There are scientists who say that robots can't accomplish space travel as cheaply or efficiently as humans. But, as is often the case, those ideas are based on data from the distant history of space travel. As you might guess, the future of space exploration presents a very different picture, one in which robots will replace humans as the better pilots and researchers.

Don't forget to **Notice & Note** as you read the text.

erupt
(ĭ-rŭpt´) *v.* When something *erupts*, it develops suddenly.

ANALYZE RHETORICAL DEVICES

Annotate: Mark an example of direct address in paragraph 10.

Infer: Why does the author use direct address here?

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Space Travel Isn't Inevitable or Even Necessary

11 There are many solid arguments against spending money, time, and energy on manned space exploration. There is no solid reason to think of space as the only hope of our bright technological future. There are as many ways to innovate as there are human ideas. Just because the idea of space travel has been with us for decades doesn't mean that it's the best way to direct our dreams. Let's plot a course that doesn't involve humans. Without space travel as the default idea for our future, what new ideas might lead to amazing discoveries and inventions?

ESSENTIAL QUESTION:

Is space exploration a daring adventure or a dangerous risk?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

Single out any point the writer makes that triggers a response in you. Discuss this point with a partner.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Which **two** sentences from the text support the claim that space travel should be curtailed because of pollution?

- A “The launch of a suborbital tourist craft is said to produce less carbon emissions than a standard flight from New York to London.” (paragraph 4)
- B “However, once the rocket is above the atmosphere, the black carbon it releases can be pretty damaging.” (paragraph 4)
- C “Try to imagine the black smoke from a diesel truck sitting above the sky.” (paragraph 4)
- D “With no weather to wash it into the oceans, black carbon can stay put for up to ten years.” (paragraph 4)
- E “Many space boosters are suggesting that being able to leave our planet once it’s exhausted of resources is a priority.” (paragraph 5)

2. What perspective is shared by the author of this text and the author of “Humans Need to Explore Outer Space “?

- A Pollution is a concern related to space exploration.
- B Cost should not be a consideration for space travel.
- C Robots should be used to explore outer space.
- D Space exploration is essential for human survival.

Ed

Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **INTERPRET AND ANALYZE** Review paragraph 3. What is the author's position on using private companies for Mars missions? What rhetorical devices does the author use to support her position, and why?

2. **EVALUATE** Review paragraphs 4–6. Does the author present an effective argument about why space travel could end up harming Earth? Explain.

3. **CRITIQUE** In paragraph 10, the author predicts robots will replace humans for space travel. Indicate on the chart whether you agree or disagree with the author. Explain your answer with reasons and supporting evidence.

AGREE	DISAGREE	REASONS AND EVIDENCE

4. **SUMMARIZE AND ANALYZE** Examine the section headings in "Let Robots Take to the Stars" and then summarize the reasons that support the author's claim. Why do you think she put the reasons in the order she did? Which reason is last? Why did she save it for last?

5. **EVALUATE** How does the author use **Numbers and Stats** to support her claim? Would her argument be as effective without specific numbers—for example, dollar amounts? Explain.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- **complex**
- **stress**
- **potential**
- **valid**
- **rely**

Writing

Short Story

Write about an astronaut who is about to embark on a space mission but suddenly changes his or her mind.

- Introduce your characters and setting, and establish a point of view through your narrator.
- Then, establish and develop the conflict and sequence of events. Remember to use dialogue, pacing, and descriptive details.
- To conclude your story, resolve the conflict and leave readers with a message to consider.

Social & Emotional Learning

Explore Health Demands

Space can be a stressful and dangerous environment. With a small group, investigate what studies have shown about the challenges astronauts face, especially in an upcoming era of long-term space travel.

- What do scientists know about the psychological demands of space travel?
- What role has the International Space Station played in revealing challenges of living in space?
- What are NASA or other agencies developing to enhance space travelers' emotional well-being?

Speaking & Listening

Demonstration

Become familiar with the resources on NASA's website. Then, with a partner, demonstrate how to use the resources.

- With your partner, go to NASA.gov and explore the website. Notice the specific mission and project links on the home page, as well as recent NASA news.
- Note the pathways you must take to access various kinds of information (for example, to find recent crew members on the International Space Station or to view images).
- With your partner, demonstrate how to navigate the NASA site to access the site's resources. Walk your audience through the steps, noting the range of information and how to find specific items.

Expand Your Vocabulary

PRACTICE AND APPLY

Mark the letter of the better answer to each question. Be prepared to explain your responses.

1. Which of these articles is more likely to be **dubious**?

  a. a report on a heat wave in California

  b. a report on an alien spaceship in Central Park

2. Which pair of factors is more likely to **plague** a city?

  a. traffic jams and litter

  b. warm weather and sunshine

3. Which situation is more likely to make an audience **erupt** in applause?

  a. a guitarist playing a solo

  b. a lecture on hygiene

Vocabulary Strategy

Use a Dictionary

Interactive Vocabulary Lesson: Using Reference Sources

Print or digital dictionaries and glossaries are great resources for checking the correct **spelling** and **definition** of a word. They can also give you information about the **syllabication, pronunciation, part of speech, alternate meanings,** and **word history** of entries. Here is an example of a dictionary entry for the word *erupt.*

- **Spelling and syllabication**
- **Pronunciation**
- **Part of speech**

Definitions

Word history

e·rupt (ĭ-rŭpt′) *intr. v.* **e·rupt·ed, e·rupt·ing, e·rupts**

1. a. To throw or force something out violently, such as lava, ash, and gases: *The volcano erupted.*
  b. To be thrown or forced out: *Water erupted from the geyser.*

2. To develop suddenly: *Violence erupted during the protests.*

3. To express oneself suddenly and loudly: *He erupted in anger.*

4. a. To break through the gums in developing. Used of teeth.
  b. To appear on the skin. Used of a rash or blemish.

[Latin *ērumpere, ērupt-* : *ē-, ex-, ex-* + *rumpere*, to break]

PRACTICE AND APPLY

Use a print or digital dictionary to look up the words *plague* and *dubious.* On a separate sheet of paper, write the syllabication, pronunciation, word history, and definition of each word as it is used in the selection. Then write a complete sentence using each word.

Watch Your Language!

Subject-Verb Agreement

A **complex sentence** contains an independent, or main, clause and at least one subordinate clause. A **clause** is a group of related words that includes both a subject and a verb. In a complex sentence, the subject and verb in both clauses must agree in number. **Subject-verb agreement** means that if the subject is singular, the verb must also be singular; if the subject is plural, the verb must also be plural. Study this example from "Let Robots Take to the Stars."

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Interactive Vocabulary Lesson: Subject-Verb Agreement

> As you might guess, the future of space exploration presents a very different picture, one in which robots will replace humans as the better pilots and researchers.

Note that there are two clauses in the sentence. In the first one, the subject *you* agrees with the verb *might guess.* In the second one, the subject *robots* agrees with the verb *will replace.* The subject and verb of the independent clause (*future* and *presents*) also agree.

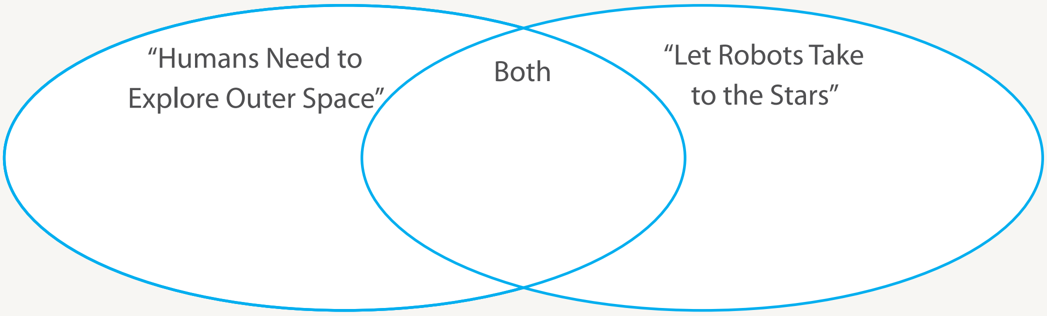
PRACTICE AND APPLY

Draft a short paragraph about space travel or about the arguments you just read. Then, check that every sentence is complete and uses correct subject-verb agreement.

Compare Arguments

When you compare two or more texts on the same topic, you synthesize the information, making connections and expanding on key ideas.

In a small group, complete the Venn diagram with similarities and differences in the two arguments you read. Consider the subjects being compared, claims made, reasons and evidence given, and rhetorical devices and persuasive techniques used by each author.


"Humans Need to Explore Outer Space"
Both
"Let Robots Take to the Stars"

Analyze the Texts

Discuss these questions in your group.

1. **COMPARE** With your group, study your Venn diagram. How do the claims in the two arguments differ? What is similar about the ways the authors present their reasons and supporting evidence?

2. **ANALYZE** What similarities do you see between the authors' ideas about space exploration? Explain.

3. **EVALUATE** What rhetorical devices and persuasive techniques does each author use? How effective is each author's use of these devices and techniques? Why?

4. **CRITIQUE** Which argument is more convincing? Why?

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Collaborate and Research

Your group can continue exploring the ideas in these texts by working together to research and write a job description for an astronaut. Then research some real-life astronauts and determine how well they match your job description. Follow these steps:

1. **CHOOSE A SIDE** In your group, decide who will research the requirements for becoming an astronaut and who will research real-life astronauts.

2. **GATHER INFORMATION** As you research your specific focus, check that your sources are **reliable** (reputable and up to date) and **credible** (presenting ideas fairly and accurately). Take notes from at least one source, paraphrasing and summarizing key information. You can use this framework to record your findings.

FOCUS:	
SOURCE(S):	
INFORMATION:	

3. **WRITE A JOB DESCRIPTION OR PROFILE** Use your research notes to write either a job description for an astronaut or a profile of an astronaut you researched. Your profile should include information about the astronaut's education, work experiences, and training.

4. **SHARE WHAT YOU LEARN** Each person in your group now has a general idea of what it takes to become an astronaut. Listen as each group member presents a job description or profile. Then, discuss how well each real-life astronaut meets the job description. As a group, discuss what most surprised you about the astronauts' backgrounds and about specific job requirements. Talk about whether the research made you more or less interested in becoming an astronaut.

Reader's Choice

Continue your exploration of the Essential Question by doing some independent reading on space exploration. Read the titles and descriptions shown. Then mark the texts that interest you.

ESSENTIAL QUESTION:
Is space exploration a daring adventure or a dangerous risk?

Short Reads

Available on Ed

These texts are available in your ebook. Choose one to read and rate. Then defend your rating to the class.

Let's Aim for Mars

Argument by **Buzz Aldrin**

A former astronaut proposes "opening space to the average person" by colonizing Mars.

Rate It ☆☆☆☆☆

An Optimistic View of the World

Personal Essay by **Dan Tani**

Based on his space experiences, Dan Tani provides an optimistic perspective on life.

Rate It ☆☆☆☆☆

Your World

Poem by **Georgia Douglas Johnson**

Discover inspiration in these well-crafted words about the importance of taking risks.

Rate It ☆☆☆☆☆

Sally Ride *from* Headstrong

Biography by **Rachel Swaby**

America's first female astronaut launched into space and changed our exploration approach.

Rate It ☆☆☆☆☆

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Long Reads

Here are three recommended books that connect to this unit topic. For additional options, ask your teacher, school librarian, or peers. Which titles spark your interest?

A Wrinkle in Time

Novel by **Madeleine L'Engle**

When Meg Murray learns that instant space travel is real, she has the chance to save her father, see her brother's brilliance, and understand her own strengths.

Path to the Stars

Memoir by **Sylvia Acevedo**

Being introduced to the Girl Scouts changes Sylvia Acevedo's life. She carves her own path to the stars by embarking on a journey from scout to rocket scientist.

Ender's Game

Novel by **Orson Scott Card**

Andrew Wiggin, nicknamed "Ender," is tapped for a training program in space with the goal of defeating Earth's alien enemies. Is Ender humanity's only hope?

Extension

Collaborate & Create

IMAGINE THAT Write some journal entries from the point of view of a character or subject from one of the texts. In one of the entries, reveal how that individual would respond to the Essential Question.

POPCORN CRITIC If you chose a book with a movie version, create a podcast in which you and a partner compare the book to its film version. Answer questions such as the following:

- Is the film a good reproduction of the novel? In what ways?
- How does the film clarify any questions you had about the book?
- Which version do you prefer? Why?

NOTICE & NOTE

- Pick one of the texts and annotate the **Notice & Note** signposts you find.
- Then, use the **Notice & Note Writing Frames** to help you write about the significance of the signposts.
- Compare your findings with those of other students who read the same text.

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Notice & Note

Writing Frames

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Write an Argument

Writing Prompt

Using ideas, information, and examples from multiple texts in this unit, write an argumentative essay for your school newspaper in which you support or oppose sending humans into space.

Manage your time carefully so that you can

- review the texts in the unit;
- plan your essay;
- write your essay; and
- revise and edit your essay.

Be sure to

- clearly state the claim of your argument;
- address alternate or opposing claims;
- use and cite evidence from multiple sources; and
- avoid relying too much on one source.

Review the **Mentor Texts**

For two examples of well-written arguments you can use as mentor texts and as sources for your essay, review:

- "Humans Need to Explore Outer Space" (pages 276–280)
- "Let Robots Take to the Stars" (pages 286–290)

Review your notes and annotations about these texts. Think about how the authors make their arguments convincing.

Consider Your Sources

Review the list of texts in the unit and choose at least two that you may want to use as support for your argument.

As you review potential sources, consult the notes you made on your **Response Log** and make additional notes about ideas that might be useful as you write. Include titles and page numbers so that you can easily find information later.

UNIT 3 SOURCES

☐ **Dark They Were, and Golden-Eyed**
☐ **Martian Metropolis**
☐ **Challenges for Space Exploration**
☐ **What If We Were Alone?**
☐ **Seven Minutes of Terror** MEDIA
☐ **Humans Need to Explore Outer Space**
☐ **Let Robots Take to the Stars**

Analyze the Prompt

Review the prompt to make sure you understand the assignment.

Mark the sentence in the prompt that identifies the topic of your argument. Rephrase this sentence in your own words.

Then, look for words that indicate the purpose and audience of your essay. Write a sentence describing each.

Find a Purpose

As you respond, consider the two common purposes of an argument:

- to **convince** others to agree with your position
- to **motivate** others to take action

What is my topic? What is my writing task?

What is my purpose?

Who is my audience?

Review the Rubric

Your argument will be scored using a rubric. As you write, focus on the characteristics as described in the chart. You will learn more about these characteristics as you work through the lesson.

PURPOSE, FOCUS, AND ORGANIZATION	EVIDENCE AND ELABORATION	CONVENTIONS OF STANDARD ENGLISH
The response includes: • A strongly maintained claim • Alternate or opposing claims • Use of transitions to connect ideas • Logical progression of ideas • Appropriate style and tone	The response includes: • Integrated, thorough, and relevant evidence • Precise references to sources • Effective use of a variety of elaborative techniques • Clear and effective expression of ideas • Academic and domain-specific vocabulary • Varied sentence structure	The response may include the following: • Some minor errors in usage but no patterns of errors • Correct punctuation, capitalization, sentence formation, and spelling • Command of basic conventions

1 PLAN YOUR ARGUMENT

Help with Planning

Consult **Interactive Writing Lesson: Writing Arguments.**

Develop a Claim

In an argument, the **claim** is the writer's position on an issue. In the chart, identify your position on whether human space travel is necessary. Then, draft your claim, making sure it is direct and specific.

IS HUMAN SPACE TRAVEL NECESSARY?	CLAIM
👍 👎	

Identify Support

To build a strong argument, you must have solid support for your claim. Support consists of reasons and evidence.

- **Reasons** explain why you have taken a particular position on an issue.
- **Evidence,** such as facts, statistics, examples, or expert opinions, support your reasons.

Use the chart to outline your support. Be sure to record the title of each source and the page number.

Offer the Evidence

As you review your evidence, make sure it is

- **relevant**, or directly related to the claim and reasons.
- **sufficient**, meaning there is enough of it to be convincing.

REASONS	EVIDENCE	SOURCE

Address Opposing Claims

Your essay should include a **counterclaim** in which you address at least one opposing claim and explain why your position is more valid. Review your notes to find claims that disagree with your position. Then write your counterclaim.

Opposing Claim

My Counterclaim

Organize Ideas

Now organize your material in a way that will help you draft your argument. Keep in mind that a well-written argument demonstrates **coherence**, meaning there is a logical progression of ideas. Paragraph breaks and transitional words and phrases help add coherence to your writing.

Use the table below to help you organize your ideas and add coherence to your writing.

Put It in Order

As you plan, try arranging reasons by order of importance.

- **Begin with the most important reason and follow with the second most important reason, and so on.**
- **Begin with the least important reason and build up to the most important one.**

INTRODUCTION	● Clearly introduce your claim. ● Include an interesting question, quote, or detail to grab the reader's attention.
BODY PARAGRAPHS	● Present reasons and evidence to support your claim, devoting a paragraph to each main idea. ● Include a paragraph in which you address an opposing claim. ● Use transitional phrases such as "To begin with . . ." and "Another reason . . ." to link ideas.
CONCLUSION	● Restate your claim and its significance. ● Include an insight to give readers something new to think about.

2 DEVELOP A DRAFT

Now it is time to draft your essay. You can develop your writing skill by seeing how the experts do it. Read about the techniques professional writers use to craft their arguments.

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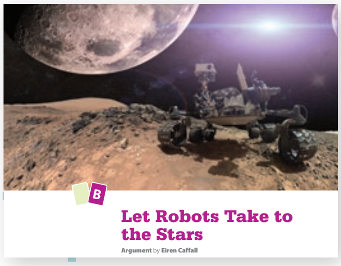
Drafting Online

Check your assignment list for a writing task from your teacher.

Cite Sources Effectively

EXAMINE THE MENTOR TEXT

Notice how the author of **"Let Robots Take to the Stars"** cites a source to support her argument.



B

Let Robots Take to the Stars

Argument by Eiren Caffall

The author provides a **reason**.

There is also the danger of running low on supplies. Once on the Red Planet, humans would eventually run out of food and materials. A Massachusetts Institute of Technology study guessed that agriculture would make too much oxygen for the small colony to support inside its dome. Without enough carbon dioxide, the colony would not be able to grow what it needed. Earth would constantly be sending supplies to the colonists.

She refers to her **source** by name and paraphrases from the source.

The author **elaborates** on how the evidence supports her reasoning.

APPLY TO YOUR DRAFT

Use this frame to practice citing a source from your draft. Then, apply this technique to other sources in your argument.

Try These Suggestions

Vary the way you integrate each source into your writing. Try these out:

- In [Title of Text], the author states . . .
- According to paragraph [#], . . .
- The study/statistic proves . . .

Introduce State one reason that supports your claim.	
Cite Name the source that supports the reason. Include the title or the author's name.	
Elaborate Explain how your source and evidence support your reason.	

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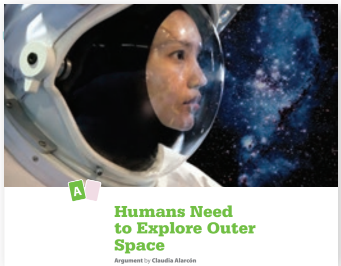
Address Opposing Claims

EXAMINE THE MENTOR TEXT

Acknowledging other opinions is one way to strengthen an argument. Here, the author of **"Humans Need to Explore Outer Space"** uses this technique to show that she has carefully considered the risks of space travel.

The author acknowledges an **opposing claim.**

> But space travel is not without risk. NASA's Space Shuttle Program, which was the main connection to the International Space Station, suffered two terrible losses. . . . Space travel has its documented dangers; however, direct human involvement, aided by technological innovation, could likely boost the potential for discovery.


A
Humans Need to Explore Outer Space
Argument by Claudia Alarcón

This **transition** signals the contrast between the danger of space travel and its benefits.

She responds with a **counterclaim** that strengthens her argument.

APPLY TO YOUR DRAFT

As you write, make sure to include an opposing claim in your draft. Then, include a counterclaim that addresses the opposing claim. Use the chart to guide you as you counter and crush opposing claims.

INTRODUCE	COUNTER & CRUSH!
Some people suggest …	… however, …
While opponents will say …	… other research shows …
Yes, it's true that …	… but there is growing evidence to support …

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3 REVISE YOUR ARGUMENT

Even professional writers rework their ideas and language as they revise. No one gets it right the first time. Use the guide to help you revise your essay.

Help with Revision

Find a **Peer Review Guide** and **Student Models** online.

REVISION GUIDE

ASK YOURSELF	PROVE IT	REVISE IT
Introduction Does my introduction contain a clear claim?	**Underline** the main claim your argument makes.	**Add** or **revise** your claim to clarify or strengthen your position.
Organization Are paragraphs organized logically? Have I used transitions to connect ideas?	**Number** the paragraphs so that the most important reason comes first. **Circle** transitions that connect ideas.	**Rearrange** paragraphs in order of importance. **Add** transitions to connect ideas.
Support Does the argument include reasons and evidence to support the claim?	**Put a star** (★) next to each reason. **Highlight** the supporting evidence for each reason.	**Add** reasons and/or evidence such as a fact, example, or comparison to support each reason.
Citing Sources Have I cited sources properly?	**Put a check mark** (✓) next to references to your sources.	**Add** precise references to your sources.
Opposing Claims Do I address opposing claims with counterclaims?	**Underline** opposing claims. **Highlight** the counterclaim that addresses it.	**Add** possible opposing claims and counterclaims.
Style Have I used a formal style?	**Cross out** (✗) any informal words and phrases.	**Replace** informal text with formal words and phrases.
Conclusion Does my conclusion logically flow from the reasoning of my argument?	**Highlight** parts of your conclusion that support your claim and reasons.	**Revise** the conclusion so that it follows from the reasoning of your argument.

APPLY TO YOUR DRAFT

Consider the following as you look for opportunities to improve your writing.

- Make sure your claim is clear and strongly stated.
- Check that your reasons and evidence are related to your claim.
- Correct any errors in grammar and punctuation.

Peer Review in Action

Once you have finished revising your argument, you will exchange papers with a partner in a **peer review.** During a peer review, you will give suggestions to improve your partner's draft.

Read the introduction from a student's draft and examine the comments made by her peer reviewer to see how it's done.

First Draft

It's Time to Put the Brakes on Space Travel

By Angela Hernandez, Riverside Middle School

I believe it's a bad idea to send humans into space. *The Challenger* and *Columbia* space shuttle disasters serve as important reminders of this. There are not enough good reasons to continue flying manned space missions to outweigh the risks. Space travel isn't worth it.

Try to capture the audience's attention by beginning with a question or eye-opening statistic.

You could make your claim more specific by directly stating why space travel isn't worth the effort.

Now read the revised introduction. Notice how the writer has improved her draft by revising based on her peer reviewer's comments.

Revision

It's Time to Put the Brakes on Space Travel

By Angela Hernandez, Riverside Middle School

Did you know that the *Challenger* and *Columbia* space shuttle disasters resulted in the combined loss of 14 astronauts' lives and around $27 billion? These tragic events are only two in a long list of space-travel accidents. They remind us why it's a bad idea to send humans into space. There are not enough good reasons to continue flying manned space missions to make up for the risks and expenses of doing so. People should stop the dangerous and costly exploration of space.

Nicely done! This is a much more engaging way to introduce your argument.

Good job clarifying your claim.

APPLY TO YOUR DRAFT

During your peer review, give each other specific suggestions for how to make your arguments more effective. Use your revision guide to help you.

When receiving feedback from your partner, listen attentively and ask questions to make sure you fully understand the revision suggestions.

4 EDIT YOUR ARGUMENT

Apply the finishing touches to your draft. Edit your draft to check for proper use of standard English conventions and to correct any misspellings or grammatical errors.

Watch Your Language!

USE TRANSITIONS

As you know, **transitions** connect ideas and show how they are related. Skillful use of transitions helps create coherence in writing, and it can strengthen an argument.

Read the following sentence from "Humans Need to Explore Outer Space."

> Scientists are also looking toward Mars as a potential new home for humankind.

The word *also* signals that the author is building on the idea of colonizing outer space.

Transitions to Try

Here are some common transitional words and phrases:

Comparison/contrast: but, however, although, similarly, likewise

Elaboration: also, in addition, too, furthermore

Cause/effect: as a result, therefore, so

APPLY TO YOUR DRAFT

Now apply what you've learned about transitional words and phrases to your own work.

1. Read your paper aloud and underline transitions you've used.
2. Add transitional words to connect ideas.
3. Watch out for overuse of transitions. Remove any that are unnecessary.

5 PUBLISH YOUR ARGUMENT

Share It!

The prompt asks you to provide your argument in the format of an essay for your school newspaper. You may also use your argument as inspiration for other projects.

Ways to Share

- **Engage in a debate** with a classmate who is on the opposite side of your argument.
- Imagine NASA has announced that robots are replacing humans on their next space mission. **Write a letter** expressing your views.
- **Record a podcast** on the topic. See the next task for tips on how.

Create a Podcast

A spacewalk is that exciting part of an astronaut's journey when he or she leaves the vehicle to explore outer space. With a group of classmates, you will plan and present a ten-minute **podcast,** or audio recording, explaining how a spacewalk is accomplished.

Plan Your Podcast

As a group, decide which aspect of spacewalks each person will research. Group members should become experts on their assigned topic, which may include:

- purposes of spacewalks
- training that prepares astronauts for a spacewalk
- spacesuits and other equipment astronauts use on a spacewalk
- steps for a safe, and successful, spacewalk

Use the chart to take notes. Then, refer to the chart to draft a script of your part of the podcast.

Do Your Research

To research spacewalks, you can consult NASA's website and other reliable sources of information.

ASK YOURSELF	ANSWERS AND NOTES
What is the best way to grab the audience's attention?	
How should I structure my podcast? With a host and interviewer? With one voice giving information about each aspect?	
What music or sound effects should I add to help communicate a mood?	

Practice with Your Group

Because a podcast has no visuals, you will have to rely on the audio alone to communicate ideas. That's why it's important to practice speaking from your script before you record.

Use this guide to practice each person's speaking part and give specific suggestions for improvement.

Active Listening

When you listen to other members of your team, remember these tips:

- Give each presenter your full attention.
- Suggest ways for presenters to improve their delivery.
- Ask questions to clarify any confusing parts.

SPEAKING GOAL	NOTES FOR IMPROVEMENT
Make your delivery smooth. Practice words that you stumble over and rearrange sentences to clarify ideas.	
If you are using an interview format, listen closely and pause before responding to questions.	
Speak loudly and clearly. Stress important words for dramatic effect or emphasis.	

Record Your Podcast

You don't need fancy equipment to produce a podcast. With a smartphone or computer and software for sound editing, you're all set. Work with your teacher to plan what equipment you will use and when you will record your work.

Use these tips to keep your podcast on track.

- Find a quiet place to record.
- Display each page of your script in front of you, so you don't have to flip or rustle paper during the recording.
- Use sound effects sparingly. Too many noises can be distracting.
- Use free editing software to edit your recording.

Share It!

- **Hold a podcast listening party** with your class.
- **Create a list** of memorable spacewalk facts that you've learned from the podcasts.
- **Have a group discussion** about the sound effects used in each podcast. Share your favorites.

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Interactive Speaking & Listening Lesson: Using Media in a Presentation

Reflect & Extend

Here are some other ways to show your understanding of the ideas in Unit 3.

Reflect on the Essential Question

Is space exploration a daring adventure or a dangerous risk?

Has your answer to the question changed after reading the texts in the unit? Discuss your ideas.

You can use these sentence starters to help you reflect on your learning.

- **I think differently now because . . .**
- **I want to learn more about . . .**
- **I still don't understand . . .**

Writing

Write a Short Story

… but with a twist: Your story must take place on a space shuttle and feature two characters. Use the chart to jot or sketch your ideas. Then, write your story.

ASK YOURSELF	MY NOTES
Are my **characters** on a space mission? Are they human?	
Are my characters in **conflict** with each other? Or are they united against a bigger problem?	
What is the **resolution** to the conflict? What do the characters learn?	

Project-Based Learning

Create an Infographic

You've read about space exploration and the possibilities—and dangers—that await space travelers. Imagine that NASA has selected your school as a candidate to provide a youthful perspective about the future of space exploration. Now, with a group of classmates, create an infographic about one aspect of space exploration covered in the unit.

Here are some questions to ask yourself as you get started.

- What interests me most about the wonders and challenges of space?
- What message or information do I want my infographic to communicate?
- How can I use images and layout to help convey that information?

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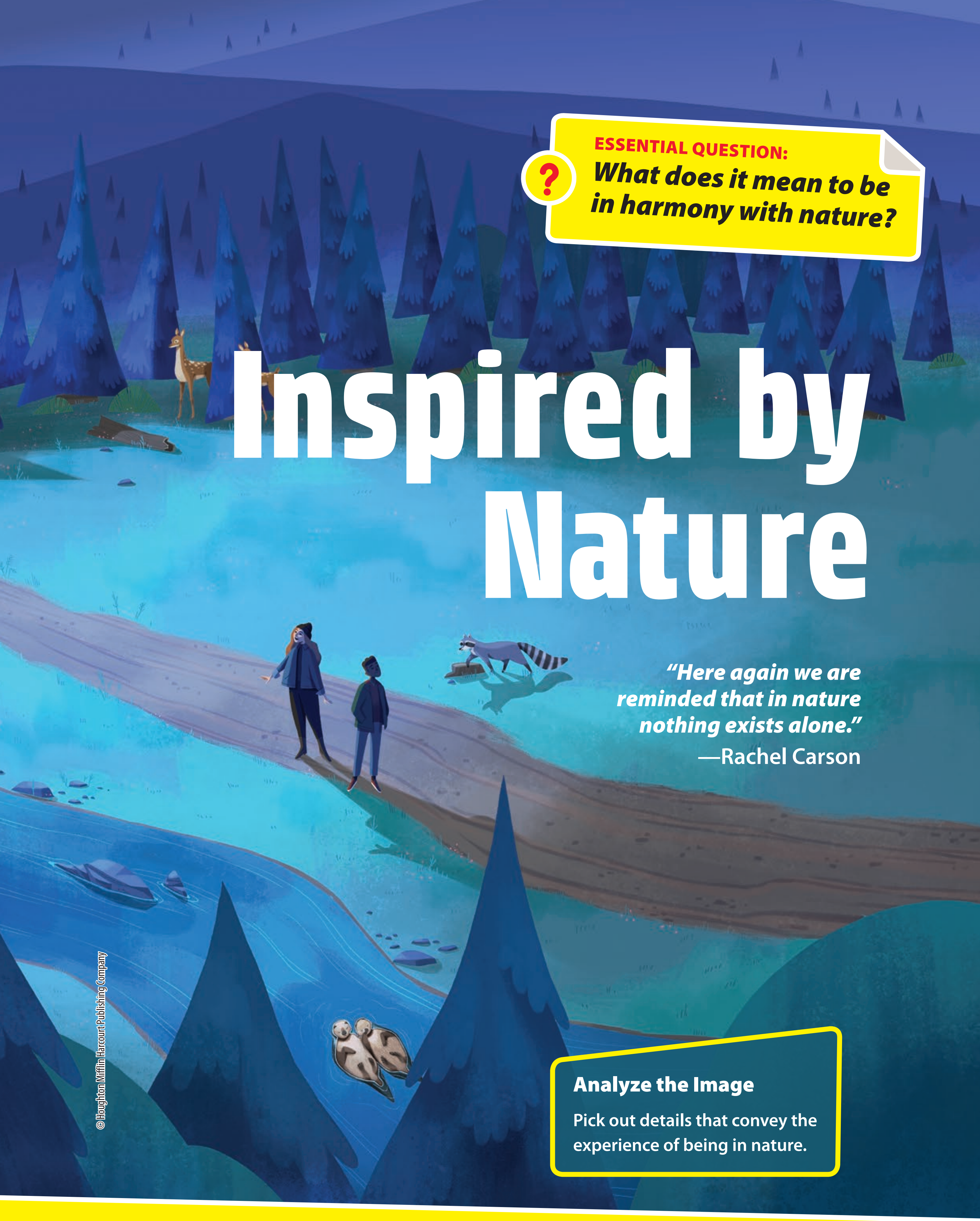
Media Projects

To find help with this task online, access **Create an Infographic.**

UNIT 4

Get hooked by the unit topic.

Stream to Start Video



ESSENTIAL QUESTION:

What does it mean to be in harmony with nature?

Inspired by Nature

> ***"Here again we are reminded that in nature nothing exists alone."***
>
> —Rachel Carson

Analyze the Image

Pick out details that convey the experience of being in nature.

Spark Your Learning

Here's a chance to spark your learning about ideas in **Unit 4: Inspired by Nature.**

As you read, you can use the **Response Log** (page R4) to track your thinking about the Essential Question.

Make the Connection

Think about the quotation by Rachel Carson on page 313.

- When do you get the chance to connect to nature?
- Where do you go? Draw a sketch or write a few lines about a place where you feel a strong connection to nature.

Think About the Essential Question

What does it mean to be in harmony with nature? What comes to mind when you think about this question? Explain.

Prove It!

Turn to a partner and use one of the words in a sentence describing what you enjoy about nature.

Sound Like an Expert

You can use these Academic Vocabulary words to write and talk about the topics and themes in the unit. Which of these words do you already feel comfortable using when speaking or writing?

	I can use it!	I understand it.	I'll look it up.
affect	☐	☐	☐
element	☐	☐	☐
ensure	☐	☐	☐
participate	☐	☐	☐
specify	☐	☐	☐

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Preview the Texts

Look over the images, titles, and descriptions of the selections in the unit. Mark the title of the text that interests you most.

Allied with Green

Short Story by **Naomi Shihab Nye**

For Lucy, going green is an act of devotion.

Never Retreat *from* Eyes Wide Open

Argument by **Paul Fleischman**

To combat climate change, we may need to make sacrifices.

from Mississippi Solo

Memoir by **Eddy Harris**

A mighty river tests the skills of a lone traveler.

The Drought

Poem by **Amy Helfrich**

Possibility may dwell in impossible places.

Ode to enchanted light/ Oda a la luz encantada

Poem by **Pablo Neruda**

Moments in nature can delight the senses.

Sleeping in the Forest

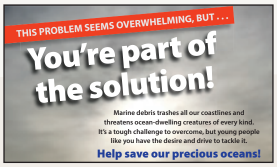
Poem by **Mary Oliver**

What is it like to lose yourself in nature?

from Trash Talk

Video by **NOAA**

A video from the National Oceanic and Atmospheric Administration examines the problem of marine debris.



THIS PROBLEM SEEMS OVERWHELMING, BUT . . .

You're part of the solution!

Marine debris trashes all our coastlines and threatens ocean-dwelling creatures of every kind. It's a tough challenge to overcome, but young people like you have the desire and drive to tackle it.

Help save our precious oceans!

You're Part of the Solution

Poster

This poster offers a compelling message about ocean trash.

I Wonder . . .

Why does our connection to nature matter? Jot down your answer.

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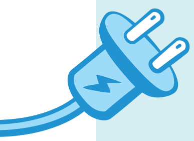
Allied with Green

Short Story by **Naomi Shihab Nye**

ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?



Engage Your Brain

Choose one or more of these activities to start connecting with the story you're about to read.

More Than a Color

In simple terms, "being green" is being environmentally friendly. In a small group, discuss these questions:

- In terms of personal habits, what can people do to be green?
- What are some challenges to being green?
- What are some ways to overcome these challenges?

Green Visions

What's your vision for a green world? Draw a picture that shows your hope for a sustainable future.

Green Projects

Imagine that your community has announced an environmental program called "Changing Our Ways for Greener Days." Make a list of projects that might be part of such a program.

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Analyze Theme

Through characters, plot, and other elements, short-story authors share a **theme,** or a message about life or human nature. "Show kindness" and "We might not appreciate what we have until it's gone" are examples of themes that stories might convey. These examples represent **universal themes**—themes that apply to everyone, regardless of their background or circumstances. Often, stories have more than one theme. Themes usually are implied rather than stated directly. To infer a theme, follow these tips:

- Look at the title to see if it suggests a significant idea.
- Analyze the characters' words and actions.
- Consider whether the setting has special meaning to a character.
- Look for important statements by the narrator or a character.

As you read "Allied with Green," look for clues that suggest a theme.

Focus on Genre

Short Story

- is fictional, can center on a single or more ideas, and can be read in one sitting
- has a limited number of characters and settings
- often presents a conflict, or challenge, that the main character or characters must try to overcome
- may make a point through vivid language and images rather than through a traditional plot

Analyze Style and Figurative Language

Authors' **style** is their manner of writing—how they tell a story rather than what they tell. Readers can analyze an author's style by noting such elements as word choice and descriptive details. Authors often use **imagery**—words and phrases that appeal to the senses. They may use **repetition,** or the repeated use of words or sounds, to emphasize a certain image or idea. They also may include **figurative language,** or comparisons and expressions that are not literally true but give meaning in imaginative ways. Examples of figurative language includes:

- **metaphor:** a comparison of two unlike things that have qualities in common
- **personification:** the giving of human qualities to an animal, object, or idea

As you read "Allied with Green," pay close attention to the author's word choice to analyze her style.

Annotation in Action

In the model, you can see one reader's note about "Allied with Green." As you read, note clues about a theme of the story.

For her paper on "What I Believe In," Lucy writes first "the color green."
That's how everything starts. A tiny shoot of phrase prickling the mind . . .

The theme may involve the word green.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

addiction ☐
remorseful ☐
median ☐
arboretum ☐

Turn to a partner and talk about the vocabulary words you already know. Then, use as many words as you can in a 140-character post sharing your thoughts on why going green matters. As you read "Allied with Green," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

Naomi Shihab Nye (b. 1952) was born to a Palestinian father and an American mother. During her adolescence, she lived in St. Louis, Missouri; Jerusalem, Israel; and San Antonio, Texas, and as an adult, she continues to travel extensively. Nye has written books of poetry as well as fiction for younger audiences. Her work is influenced by her heritage and the cultural diversity of the many places she has known.

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Allied with Green

Short Story by **Naomi Shihab Nye**

For Lucy, going green is an act of devotion.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 For her paper on “What I Believe In,” Lucy writes first “the color green.”

2 That’s how everything starts. A tiny shoot of phrase prickling the mind . . .

3 Then she runs around for a few days doing other things but noticing the green poking up between buildings, on sides of roads, in front of even the poorest homes, how pots of green lined on rickety front porches, hanging baskets of green on light posts downtown, the new meticulous xeriscape[1] beds of puffy green grasses and plants alongside the river, are what seem to keep everything else going. If people could not see green from the windows of the hospital, the hospital might fall down. She believes this.

ANALYZE STYLE AND FIGURATIVE LANGUAGE

Annotate: Mark the metaphor used in paragraph 2.

Interpret: What two things does the metaphor compare? How does this metaphor help you understand the topic Lucy has chosen to write about?

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[1] **xeriscape** (zîrˊĭ-skāpˊ)**:** landscaping that is designed to save water and protect the environment.

4 Once she starts making a list, it will not stop.

5 Green has had a terrible summer. Threatened by the longest drought and highest heat in recorded history, green has had many second thoughts.

6 Lucy's family could only water with a sprinkler on Wednesday evenings between eight and ten. When she and her mom wash lettuce, blueberries, peaches, they carry the plastic tubs of fruit water outside to pour onto a plant. It's ritual now. It's holy water. The city had a water waster hotline. It made the national news. You could turn people in for excessive watering.

7 Last semester, when asked to write a paper on **addictions,** Lucy wrote about trimming and got a C. Her teacher scrawled across the top of the paper, "What is this?" But Lucy often feels happiest with pruning shears in her hand, heading toward an overgrown jasmine vine.

8 It's a clear task, trimming. The longer you've done it, the more you know how it encourages green, in the long run. Also, you can have fine ideas while trimming. Queen's crown, germander, plumbago. *Snip*, *snip*, *snip*.

9 She knew it had been mentioned before, but thought she ought to include how cities assault their green for two reasons: money and greed. Later, feeling **remorseful,** or sickened by the new view, they name everything for green—Oak Meadows, Lone Pine. You could find it almost anywhere now.

10 Lucy's father demonstrated against developments when he was in college. She had a faded black and white picture of him holding a NO! sign, his hair bushy and wild. Highways slashing through green space—he now drives one of those highways almost every day, feeling guilty. He plants free trees in scrappy **medians,** as an apology. Sometimes people steal them. When he planted four little palms in pots as a gift to Freddy's Mexican Restaurant, they got plucked from the soil overnight. Obviously some people were desperate for green. And surely, with all the population issues now, some developments were necessary, but look at what happened before you knew it—hills sheared, meadows plucked, fields erased, the world turns into an endless series of strip centers—yo, Joni Mitchell! Joni sang about parking lots when the world had probably half the number it has now. Her dad told her that. She likes Joni Mitchell.

11 The boulevard wakes up when a strip of green is planted down its center.

12 The sad room smiles again when a pot of green is placed on a white tablecloth.

VOCABULARY

Analogies: Verbal analogies are comparisons between two pairs of words that show how they are related. Mark the word in parentheses to complete this analogy so that the words in each pair relate to each other as antonyms: drought : rainstorm :: ice : (sleet, fire, mist)

addiction
(ə-dĭk´shən) *n.* An *addiction* is a habit upon which a person becomes physically or emotionally dependent.

remorseful
(rĭ-môrs´fəl) *adj.* If you are *remorseful*, you feel very sorry about something that you have done.

median
(mē´dē-ən) *n.* A *median* is a dividing area between opposing lanes of traffic on a highway or road.

Don't forget to **Notice & Note** as you read the text.

13 No one goes to Seattle to see the concrete.

14 An exhausted kid says, I'm going outside—sick of her mother's voice, she knows she will feel better with bamboo.

15 In Dallas people run around the lake or refresh themselves at the **arboretum.**

16 San Antonians send their kids to summer digging classes at the botanical gardens. The kids come home with broccoli. After a while.

17 Patience is deeply involved with green.

18 It's required.

19 So, why don't people respect green as much as they should?

20 This was the serious question growing small fronds and tendrils at the heart of Lucy's paper. She knew her teacher might turn a snide nose up at it. Oh, blah blah, isn't this rather a repeat of what you wrote last semester?

21 People took green for granted. They assumed it would always be skirting their ugly office buildings and residences and so they didn't give it the attention it deserved. Somewhat like air. Air and green, close cousins.

22 Lucy truly loved the words *pocket park*.[2]

arboretum
(är´bə-rē´təm) *n.* An *arboretum* is a place where many trees are grown for educational or viewing purposes.

ANALYZE THEME

Annotate: Mark the two questions that appear in paragraphs 18 through 20.

Analyze: How do the different points of view in the questions help show a theme of the story?

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[2] **pocket park:** a small park accessible to the general public.

23 She loved community gardeners with purple bandannas tied around their heads. She loved their wild projects—rosemary grown so big you could hide in it.

24 She loved roofs paved with grass.

25 She loved the man in New York City—Robert Isabell—who planted pink impatiens on the metal overhang of his building. He had started out as a florist, at seventeen, in Minnesota—green state in the summer, not so green in December. Then he moved to New York City and became a major party planner, incorporating flowers, lighting, tents, fabrics, to create magical worlds of festivity. He didn't attend his own parties. He disappeared once he got everything set up. Sometimes he hid behind a giant potted plant to see what people liked. Lucy found his obituary in the newspaper, clipped it out, and placed it on her desk. She wished she could have worked for him just to learn how he put flowers together on tables, how he clipped giant green stalks and placed them effectively around a tent to make Morocco, Italy, the French Riviera. Transporting. Green could take you away.

26 Save you. But you had to care for it, stroke it, devote yourself to it, pray to it, organize crews for it, bow down to it. You had to say the simple holy prayer, rearranging the words any way you liked best—"Dig, Grow, Deep, Roots, Light, Air, Water, Tend."

27 *Tend* was a more important verb than most people realized.

28 You had to carry a bucket.

ESSENTIAL QUESTION:

What does it mean to be in harmony with nature?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

Get together with a partner to share a word or phrase that describes Lucy's thoughts at the end of the selection. Explain your choice.

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What is an important message conveyed in the story?

Ⓐ People in many places appreciate green spaces.

Ⓑ Many people think plants are too much work.

Ⓒ States should not build freeways.

Ⓓ Watering plants during a drought should not be allowed.

Part B

Select **two** pieces of evidence that support the answer to Part A.

Ⓐ "Green has had a terrible summer." (paragraph 5)

Ⓑ "The city had a water waster hotline." (paragraph 6)

Ⓒ "An exhausted kid says, I'm going outside—sick of her mother's voice, she knows she will feel better with bamboo." (paragraph 14)

Ⓓ "In Dallas people run around the lake or refresh themselves at the arboretum." (paragraph 15)

Ⓔ "Patience is deeply involved with green." (paragraph 17)

2. What does the reference to Robert Isabell suggest about Lucy?

Ⓐ She would like to master the skill of party planning.

Ⓑ She admires how plants can captivate people.

Ⓒ She sees the value in starting with a few flowers on an overhang.

Ⓓ She would like to travel the world in search of interesting plants.

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Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

1 **SUMMARIZE** Review details about Lucy in the story. Then, fill in the chart with details about her traits and behavior.

TRAIT	BEHAVIOR THAT SHOWS THE TRAIT

2 **ANALYZE** What is the connotation, or feeling, suggested by the word *allied* in the title "Allied with Green"?

3 **CRITIQUE** Summarize the information about Lucy's father. Why does he matter to the story?

4 **SYNTHESIZE** How does the author's language help develop the theme of "Allied with Green"? Cite several examples.

5 **INTERPRET** What is "holy water" in paragraph 6, and what else is called "holy" at the end of the story? How do those "holy" things help express the theme of "Allied with Green"?

6 **INTERPRET** Review paragraphs 26–28. Why do you think the story ends by focusing on the verb *tend*? What idea does it leave readers thinking about?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

↳ DM Lucy

Imagine Lucy has a social media account and you and she can DM (direct message) each other. Write a message to Lucy, and then write her response. To plan your message, think about the following:

- your impressions of Lucy and her personal mission
- your questions about what shaped her attitudes
- how to word your hashtags

As you write and discuss, be sure to use the **Academic Vocabulary** words.

affect

element

ensure

participate

specify

Media

↳ Green Projects Brochure

With a partner, find out about any eco projects in your town, such as tree planting. Explain the project in a brochure.

- Determine the specific information you want to share about the project.
- Gather cardstock or thick paper. Fold your paper into thirds to create panels. Position the text and images. Use digital tools if available.
- Be sure readers can easily understand the information in your brochure.

Speaking & Listening

↳ Spill Lucy's Tea

With a small group, discuss your opinions about Lucy in "Allied with Green." How would you characterize her?

- Review the text for information about Lucy's actions, thoughts, and feelings.
- Discuss details that reveal Lucy's character. Listen closely to each other and ask questions to help clarify ideas.
- End your discussion by identifying each group member's characterization of Lucy.

Expand Your Vocabulary

PRACTICE AND APPLY

Answer each question using the boldfaced vocabulary word in a complete sentence.

1. What help might people who have an **addiction** seek? Why?
2. What advice would you give to a **remorseful** person, and why?
3. Are **medians** more common in areas with light traffic or heavy traffic? Why?
4. Why do people visit an **arboretum?**

Vocabulary Strategy

Analogies

Analogies are comparisons between two pairs of words. The relationship between the first pair of words is the same as the relationship between the second pair. For example, if the first pair is *big* and *little*, the second pair might be *tall* and *short*, because the words in each pair are antonyms. The analogy is stated, "*Big* is to *little* as *tall* is to *short*." It is written with colons: **big : little :: tall : short.** This chart shows common relationships in analogies.

RELATIONSHIP	EXAMPLE
Word : Antonym	heavy : weightless :: troubled : joyful
Word : Synonym	rush : haste :: mistake : error
Part : Whole	finger : hand :: branch : tree
Object : Description	blanket : warm :: sun : bright
Object : Action or Use	ruler : measure :: hammer : pound

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Interactive Vocabulary Lesson: Analogies

PRACTICE AND APPLY

Mark the word in parentheses that best completes each analogy. Give a reason for your choice.

1. obstacle : barrier :: goal : (achievement, difficulty, destination)

2. basket : wicker :: sweater : (wool, container, jacket)

3. partition : separate :: doorway : (build, enter, elevator)

Watch Your Language!

Sentence Variety

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Interactive Grammar Lesson: Sentence Structure

Authors of narrative forms such as short stories, novels, and memoirs vary sentence structure to achieve certain effects:

TECHNIQUE	FEATURES OR EXAMPLES	EFFECTS
Vary sentence lengths and structures.	**Simple**—contains one main clause **Compound**—contains two or more clauses joined by either a comma or a coordinating conjunction (such as *and, but, or, for, yet,* and *nor*) **Complex**—contains a combination of a subordinate clause and independent clauses	A mix of short and long sentences creates a natural rhythm, makes writing easier to understand, and holds readers' interest. Reading too many sentences with the same structure can be boring.

Author Naomi Shihab Nye uses long and short sentences as well as sentence fragments in this passage from "Allied with Green":

> **It's a clear task, trimming. The longer you've done it, the more you know how it encourages green, in the long run. Also, you can have fine ideas while trimming. Queen's crown, germander, plumbago. *Snip, snip, snip*.**

The varied sentences and word choice here suggest the main character's inner thoughts.

Simple	**I'm a plant.**
Compound	**I can grow bigger, and I can thrive.**
Complex	**Without careful tending, I am toast.**

PRACTICE AND APPLY

Write a paragraph about why some people take green issues very seriously. Use simple, compound, and complex sentences. When you finish, share your paragraph with a partner, and discuss the sentences types you used.

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MENTOR TEXT

Never Retreat

from Eyes Wide Open

Argument by **Paul Fleischman**

ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?

Engage Your Brain

Choose one or more of these activities to start connecting with the argument you're about to read.

What It Means to Retreat

Write a definition for the word *retreat*. Then look up the meaning to see how closely it matches yours.

Living Simply

Think about what it might mean to live a "simple" life. If you had to live more simply, what would you find easy—and difficult—to give up?

Carbon Footprint

Look up the term *carbon footprint* and jot down some causes and effects. Talk with a classmate about how people can reduce their carbon footprint.

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Analyze Argument

In an **argument,** the author expresses a position, or opinion, on an issue or a problem and provides supporting evidence for it. Strong arguments have the following key elements:

- a **claim,** which is the writer's position on the issue or problem
- **support,** which includes reasons and evidence the writer provides to back up the claim
- **counterclaims,** which are the writer's responses to opposing opinions, meant to show that the writer's position is stronger

As you read "Never Retreat," notice how the author uses these elements to build his argument.

Focus on Genre

↳ Argument

- shares the author's claim and persuades readers to agree with it—and perhaps take action because they agree
- presents reasons to support the author's claim
- supports reasons with the elaborative techniques such as statistics, examples, and other factual evidence
- may anticipate and respond to opposing opinions, questions, and other points of view

Analyze Point of View and Purpose

In arguments and other nonfiction texts, authors convey a **point of view,** or perspective, about their topic. How authors view a topic is often shaped by their ideas, feelings, and beliefs. In nonfiction writing, an author's point of view may be subjective (personal), objective (neutral), or both.

When authors write arguments, their purpose is to persuade. To do so, they use techniques such as the following:

- **word choice,** also called diction
- **syntax,** the way the author arranges the words
- **rhetorical questions,** or questions that make a point rather than invite a response

As you read "Never Retreat," note the author's point of view and the questions he asks. Consider why he asks each one.

Annotation in Action

Here is an example of how one reader responded to the opening of "Never Retreat." As you read the selection, pay close attention to the author's word choice.

Our dependence on fossil fuels didn't arise from an evil plot but through our curiosity and ingenuity. Coal was seen only as a heat source until we found it could power steam engines. Later we discovered that the gas it gave off when heated could light homes and streets.

"Evil plot" is part of a sentence that explains how we came to depend on fossil fuels.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

- **combustion** ☐
- **scarcity** ☐
- **aquifer** ☐

Turn to a partner and talk about the vocabulary words you already know. Then, use the words to write a short paragraph to explain a habit you would give up to reduce your carbon footprint. As you read "Never Retreat," use the definitions in the side column to help you learn the vocabulary words you don't already know.

Background

Paul Fleischman (b. 1952) grew up in Santa Monica, California, and lives in another California city, Santa Cruz, today. He is the award-winning author of more than forty novels, short story and poetry collections, and nonfiction books for children and young adults. His *Joyful Noise: Poems for Two Voices,* which celebrates the insect world, received the Newbery Medal in 1989. Many of Fleischman's books explore carefully researched historical settings and social issues.

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Never Retreat

from **Eyes Wide Open**

Argument by **Paul Fleischman**

To combat climate change, we may need to make sacrifices.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

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1 Our dependence on fossil fuels didn't arise from an evil plot but through our curiosity and ingenuity. Coal was seen only as a heat source until we found it could power steam engines. Later we discovered that the gas it gave off when heated could light homes and streets. Gasoline was considered a useless by-product of petroleum—and then came the internal **combustion** engine.

2 Necessity is said to be the mother of invention, but the reverse is also true. We tinker and probe, then see if our discovery fills any need, including needs we didn't know we had.

3 With fossil fuels, new uses multiplied madly until we wove them into every corner of our lives. What used to be luxuries—garage-door openers, dishwashers, cell phones—came to feel

combustion
(kəm-bŭs´chən) *n. Combustion* is the process of burning, which produces heat and light.

like necessities. It's easy to go up the lifestyle ladder but painful climbing down. This is important.

4 It's not hard to understand. The windfall of cheap fossil fuels that's fueled the West for two centuries got us used to ever-rising living standards. Energy buys convenience. And convenience is addictive—highly so. Each increased dosage quickly becomes our new minimum requirement. You see this whenever gas prices rise and endanger our freedom to drive as much as we want—causing politicians to leap into action on our behalf. They know that whatever level of comfort we're at feels like a must.

5 To escape from the environmental crunch, we don't need to throw out our entire lifestyle but simply to power it on something other than fossil fuels. We're on the way. Switching to renewables for electricity is probably the easy part. Harder will be getting oil out of transportation and agriculture and the military, as well as all the products it's currently in: the asphalt in your street, the carpet on your floor, the clothes in your closet, and all the plastic around you in furniture, appliances, cars, and packaging. Can we run this film in reverse? Only once have we replaced an energy source so central to our economy and lifestyle: when slave labor was abolished, a change so jarring that its threat brought on war.

6 When our standard of living is threatened by **scarcity** and side effects, you'd think we'd cut back. Instead, the common response is to maintain it at any cost. Bluefin tuna is in steep decline, but the tuna-loving Japanese are catching all they can. We know our freshwater **aquifers** are limited, but we're draining them faster rather than slower. Scarcity was humankind's enemy for so long that resistance to a downshift in lifestyle is

scarcity
(skâr´sĭ-tē) *n.* When you experience a *scarcity*, you have a shortage or lack of something.

aquifer
(ăk´wə-fər) *n.* An *aquifer* is an underground layer of rock that contains water.

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strong. At the first international climate summit in 1992, the U.S. delegation's attitude was that America's standard of living wasn't up for negotiation. Every U.S. administration since then has followed the same path.

7 Developing countries feel the same. People getting their first paved roads, safe water, electric lights, and refrigerators don't want to march backward any more than the West does.

8 Using less energy and consuming less—taking a step down the ladder—would make the West's transition to renewables that much easier. What would happen if we cut the amount of stuff we bought in half? We'd save hugely on resources as well as on the energy needed to make them into products. We'd also lose large numbers of jobs. To keep employment up, we need people to keep buying bacon-flavored dental floss and Elvis Presley mouse pads and other nonessentials. The call "Never retreat" comes from us both as consumers and breadwinners.

9 Many have sketched a sustainable economy that doesn't rest on unnecessary consumption. These proposals often favor decentralization—a more dispersed and rural society, with people growing more of their own food and generating more of their own power. This would give us an economy with greater resilience than our current highly connected one.

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Don't forget to **Notice & Note** as you read the text.

ANALYZE POINT OF VIEW AND PURPOSE

Annotate: In paragraph 8, mark the two examples of "nonessentials" that the author mentions.

Analyze: Is the author presenting an objective point of view or a subjective point of view? Explain your answer.

ANALYZE ARGUMENT

Annotate: Mark the question that begins paragraph 10.

Infer: How does this question suggest a point of view that the author is going to challenge?

NOTICE & NOTE

BIG QUESTIONS

When you read informational texts, you should take a **Questioning Stance**, which means that you engage with the information the author provides rather than accept it without thinking.

Notice & Note: In paragraph 12, mark two examples that the author thinks you may already know about. Explain.

10 What's the problem with highly integrated systems? They're efficient and low cost, but brittle. Ours brings us fruit from South America and computer parts from China but leaves us in the lurch if anything interrupts trade. We're so connected that a single power outage or oil shortage affects millions. Sicknesses can more easily become epidemics. The American housing collapse of 2008 quickly brought on a worldwide recession.

11 Life used to be much more decentralized. The Transition movement, beginning in Britain, guides communities toward a lower energy, more self-sufficient future, with hundreds of branches active in the United States and elsewhere. The Slow Food movement, back-to-the-landers reviving rural skills, and those pursuing voluntary simplicity are pointed in the same direction.

12 What might a major lifestyle downshift feel like? Real-world Americans experienced a downshift during World War II. The U.S. auto industry stopped making cars and switched to building tanks and planes. Gasoline, milk, meat, coffee, cheese, sugar, heating oil, and shoes were strictly rationed. Could we do it again?

13 Adaptability is one of humankind's hallmarks. We evolved during difficult climatic times, when temperatures swung between ice ages and warmer interglacial periods, times so challenging that the twenty or so other strains of humans who weren't as flexible all died out. Is that ability to adapt still within us?

14 Consider a power outage's frustrations, then the gradual adaptation the longer it goes on until dining by lantern light feels almost normal. Use of mass transit goes up when gas prices rise. We adjust to water rationing. When a job is lost in the family, we cut budgets. People think they can't go backward, then find out that they can. We ended up succeeding in getting rid of slavery, after all. Stranger still to a time-traveling slave owner: we no longer even notice its absence.

?

ESSENTIAL QUESTION:

What does it mean to be in harmony with nature?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

Discuss your first reactions to the argument with a classmate. In your opinion, what is the author's most convincing point?

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What is a claim the author makes in “Never Retreat”?

Ⓐ The world’s nations are interconnected in ways that eventually will harm their economies.

Ⓑ When facing a common problem, nations will work together.

Ⓒ People want to maintain their current way of life, even when cutting back would be wise.

Ⓓ Individuals, not governments, must lead the way in switching to renewable sources of energy.

Part B

Select the sentence that supports the answer to Part A.

Ⓐ “Energy buys convenience.” (paragraph 4)

Ⓑ “Bluefin tuna is in steep decline, but the tuna-loving Japanese are catching all they can.” (paragraph 6)

Ⓒ “Using less energy and consuming less . . . would make the West’s transition to renewables that much easier.” (paragraph 8)

Ⓓ ”Real-world Americans experienced a downshift during World War II.” (paragraph 12)

2. Select **two** pieces of evidence that support the claim that humans are adaptable.

Ⓐ “These proposals often favor . . . people growing more of their own food and generating more of their own power.” (paragraph 9)

Ⓑ “We’re so connected that a single power outage or oil shortage affects millions.” (paragraph 10)

Ⓒ “Life used to be much more decentralized.” (paragraph 11)

Ⓓ “We evolved during . . . times so challenging that the . . . other strains of humans who weren’t as flexible all died out.” (paragraph 13)

Ⓔ “Use of mass transit goes up when gas prices rise.” (paragraph 14)

Ed Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **EVALUATE** Reread paragraphs 1–2. Summarize the author's claim about whether inventions are created to meet current needs, and evaluate how well that claim is supported by evidence.

2. **EVALUATE** What claim does the author make about the main difficulty in ending our dependence on fossil fuels? Cite evidence in your response.

3. **COMPARE** In paragraph 4, to what does the author compare our dependence on convenience? Is this a subjective or objective point of view? What word choices does the author make to express the ideas in this paragraph?

4. **ANALYZE** In paragraph 10, what is the author's subjective point of view on integrated systems, and how does he distinguish his position from that of other people?

5. **INFER** Consider "Never Retreat" as a whole. Then think about this **Big Question:** What does the author assume readers already know before reading his argument? How does this help him build his argument?

6. **SYNTHESIZE** What did you learn from reading this argument? How did it affect your thinking about conserving energy? Record your ideas in a three-column chart.

WHAT I THOUGHT BEFORE READING	WHAT I LEARNED	MY THINKING NOW

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Give Your Opinion

Write an opinion essay about tackling environmental issues. Think about these questions:

- What steps do we need to take?
- How much are people are willing to sacrifice to bring about change?
- What are people's current attitudes toward change?

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- affect
- element
- ensure
- participate
- specify

Media

Energy Efficiency Infographic

With a partner, do research to generate a list of facts about clean energy. Then use digital tools to create an infographic to present to your class to raise awareness about renewable energy resources. Be sure to include the following:

- a colorful, eye-catching design for the infographic
- facts about resources that can be saved or renewed
- practical ideas that your audience can apply to daily life

Speaking & Listening

What's Your Repurpose?

Upcycling is a way to reduce trash by repurposing or reusing items people might otherwise throw in the trash. Share upcycling ideas with your class.

- Bring an upcycling-friendly object from home or choose one from your classroom.
- Look closely at that object to imagine how it might be useful in a different way.
- Discuss your ideas with the class and solicit additional ideas.

Expand Your Vocabulary

PRACTICE AND APPLY

Mark the letter of the best answer to each question. Then, explain your response.

1. Which activity involves **combustion?**

   a. squeezing into a very crowded room

   b. riding in a gasoline-powered vehicle

2. Which is an example of **scarcity?**

   a. store shelves filled with fruits and vegetables

   b. store shelves empty of fruits and vegetables

3. Which might require an **aquifer?**

   a. irrigating crops

   b. heating homes

Vocabulary Strategy

Synonyms and Antonyms

A **synonym** is a word with a meaning similar to another word. An **antonym** has a meaning opposite to another word. Synonyms and antonyms can help you figure out the meaning of unfamiliar words. For example, in paragraph 10, the writer says integrated systems are "so connected that a single power outage or oil shortage affects millions." If you know *connected* means "joined to," you can infer that *integrated* means "unified" or "combined into one system."

Ed

Interactive Vocabulary Lesson: Synonyms and Antonyms

PRACTICE AND APPLY

Mark *S* for *synonym* or *A* for *antonym* to identify the relationship between the boldfaced terms. Then define each underlined term.

1. The town **diversified** energy sources so it wasn't **restricted** to a single source.

   S / A ______________________________

2. The **nexus** between energy technology and sustainability is key: there is a direct **link** between developing new energy sources and the planet's long-term health.

   S / A ______________________________

Watch Your Language!

Sentence Structure

Good writers use a variety of sentence structures. The simplest structure has one independent clause. A **clause** is a group of words with a subject and a predicate. Other structures have more clauses.

TYPE OF SENTENCE STRUCTURE	EXAMPLE
A **simple sentence** has one independent clause that can stand alone.	**People worldwide depend on fossil fuels.**
A **compound sentence** has two independent clauses joined by a comma and a coordinating conjunction, such as *and, or, but, so,* or *yet*.	**Our needs drive us to invent things, and our inventions create new needs.**
A **complex sentence** has an independent clause and at least one subordinate clause. The subordinate clause begins with a subordinating conjunction, such as *after, though,* or *while*.	**Even though our rate of consumption is harming the planet, people don't want to cut back.**
A **compound-complex sentence** has at least two independent clauses (joined by a comma and a coordinating conjunction) and one subordinate clause.	**It's hard to give up conveniences, but we can adapt to a simpler lifestyle when we have to.**

Notice how the conjunctions in the sentences above connect ideas. Without the conjunctions, each sentence would be a **run-on,** or multiple sentences written as if they were one.

Run-on: **We use nonrenewable resources such as coal to power electrical devices we could instead use renewable sources of energy such as the sun.**

Correct sentence: **We use nonrenewable resources such as coal to power electrical devices when we could instead use renewable sources of energy such as the sun.**

PRACTICE AND APPLY

Write a simple sentence. Then add clauses to create compound, complex, and compound-complex sentences.

Ed

Interactive Grammar Lesson: Sentence Structure

from

Mississippi Solo

Memoir by **Eddy Harris**

ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?

Engage Your Brain

Choose one or more of these activities to start connecting with the memoir you're about to read.

Alone Time

Solo means "alone." When you want to be alone, where do you go? Draw a picture of your favorite place to be solo.

In Touch with Nature

Do you feel connected to nature? Mark an X on the scale to indicate your level of connection. Compare your response with one or more classmates.

Not at all | **Somewhat** | **Very**

The Mississippi River

The author of *Mississippi Solo* traveled the length of the Mississippi River. Briefly research basic facts about the river, such as where it begins and ends, the states it flows through, and why it is so important to the United States.

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Analyze Memoir

A **memoir** is a form of autobiographical writing in which the author shares personal experiences and observations related to significant events and people. Memoir authors often

- use a friendly, conversational tone and share their feelings
- recall events and emphasize their reactions
- explain how various experiences have affected their attitudes and lives

Focus on Genre

Memoir

- focuses on past events that are meaningful to the author
- reveals the author's thoughts and feelings about past events
- is written from the first-person point of view, with pronouns such as *I, me,* and *my*
- may address readers as "you," as if the author is talking to them

Analyze Figurative Language

Figurative language is an imaginative use of words to express ideas that are not literally true but that convey meaningful and sometimes emotional ideas. Compare these common kinds of figurative language.

TYPE OF FIGURATIVE LANGUAGE	EXAMPLE FROM THE TEXT	EFFECT
simile: a comparison of two unlike things using the words *like* or *as*	"Clouds rolled overhead in wild swirls like batter in a bowl." (paragraph 5)	vivid image of a changing sky
metaphor: a comparison of two unlike things that have qualities in common, without using *like* or *as*	". . . the far curtain of the insulated air, . . ." (paragraph 5)	a sense of warmth trapped inside a barrier
personification: the giving of human qualities to an animal, an object, or an idea	"The river was talking to me, . . ." (paragraph 2)	a feeling of connectedness

Some forms of figurative language are better known as figures of speech. Authors also make an **allusion,** a reference to a famous person, place, event, or work of literature. Often authors don't explain allusions, but readers may recognize their source and meaning or may be curious enough to research them. Look for examples of figurative language as you read the excerpt from *Mississippi Solo.*

Annotation in Action

In the model, you can see one reader's note about the excerpt from *Mississippi Solo*. As you read the selection, note the author's use of figurative language.

. . . I didn't care about anything. The river kept me company and kept me satisfied. Nothing else mattered.

Then the river whispered, "Get ready. Get ready."

The day turned gray and strange. Clouds rolled overhead in wild swirls like batter in a bowl. I could see the rainstorm forming off in the distance but swirling rapidly to me like a dark gray avalanche.

These comparisons are similes. They tell me that the storm probably will be fierce, powerful, and maybe even deadly.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

avalanche ☐

insulate ☐

splinter ☐

ethereal ☐

Turn to a partner and talk about the vocabulary words you already know. Then, use the words to write a short description of the largest body of water near you. As you read *Mississippi Solo*, use the definitions in the side column to help you learn the vocabulary words you don't already know.

Background

Eddy Harris (b. 1956) is a writer, adventurer, and seeker who spent his early years in New York City before moving to St. Louis, Missouri. His first published book, *Mississippi Solo,* chronicles the canoe trip he took down the entire length of the Mississippi River in the 1980s—a risky trip for which this city dweller was unprepared. Harris also has written about adventurous journeys in other southern regions and in Africa.

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from

Mississippi Solo

Memoir by **Eddy Harris**

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A mighty river tests the skills of a lone traveler.

1 Too many marvelous days in a row and you begin to get used to it, to think that's the way it's supposed to be. Too many good days, too many bad days—you need some break in the monotony of one to appreciate the other. If you only get sunshine, someone said, you end up in a desert.

2 I guess I'd had enough hard days to last me for a while, enough scary times to be able to appreciate the peaceful, easy, glorious days. On the way to Natchez,[1] I had another one, and I took full advantage of it to do absolutely nothing. No singing, no thinking, no talking to myself. Just feeling. Watching the river, noticing the changes in color, seeing the way it rises and falls depending on the wind and on what lies on the river bed. Each change had something to say, and I listened to the river. The river was talking to me, changing colors from puce[2] to

ANALYZE MEMOIR

Annotate: Mark four places in paragraph 1 in which the author seems to address readers.

Critique: How do you think the author intends to affect readers with this paragraph?

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Close Read Screencast

Listen to a modeled close read of this text.

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[1] **Natchez** (năch´ĭz): a city in southwest Mississippi on the Mississippi River.

[2] **puce** (pyo͞os): purplish brown.

ANALYZE FIGURATIVE LANGUAGE

Annotate: Mark examples of personification in paragraph 2.

Analyze: What point does the author make by comparing the river to these particular human beings?

avalanche
(ăv´ə-lănch´) *n.* An *avalanche* is a large mass of snow, ice, dirt, or rocks falling quickly down the side of a mountain.

insulate
(ĭn´sə-lāt´) *v.* When you *insulate* something, you prevent the passage of heat through it.

brown to thick, murky green. Saying nothing. The idle chatter you get when you walk with your favorite niece or nephew going no place in particular with nothing special on your minds and the little kid just jabbers away because it's comfortable and he feels like it. The river was like that to me. A comfortable buddy sharing a lazy day.

3 Nothing else mattered then. Going someplace or not. Arriving in New Orleans or shooting past and landing in Brazil. I didn't care about anything. The river kept me company and kept me satisfied. Nothing else mattered.

4 Then the river whispered, "Get ready. Get ready."

5 The day turned gray and strange. Clouds rolled overhead in wild swirls like batter in a bowl. I could see the rainstorm forming off in the distance but swirling rapidly toward me like a dark gray **avalanche.** I felt the river dip down and up—a shallow dale[3] in the water. I passed from the cool moisture surrounding me and into a pocket of thin air hot and dry. It was as though a gap had opened in the clouds and the sun streamed through to boil the water and heat up this isolated patch of river a scant[4] thirty yards long. My first thought was to shed a shirt and stay cool, but when I passed through the far curtain of the **insulated** air, I knew I had better do just the opposite. I drifted and donned my yellow rain suit and hood. The sky above grew serious and advanced in my direction with the speed of a hurricane. Looking for a place to land, I scanned the shore. There was no shore. Only trees. Because of the heavy rains and high water, the shore had disappeared, and the new shoreline of solid earth had been pushed back through the trees and beyond the woods. How far beyond, I couldn't tell. I looked across to the other side of the river half a mile away. No way could I have made it over there. Halfway across and the wind would have kicked up and trapped me in the middle.

6 The leading edge of the storm came, and the first sprinkles passed over like army scouts. The wooded area lasted only another hundred yards or so, and I thought I could easily get there before the rains arrived. I could then turn left and find ground to pull out and wait out the storm. But the voice of the river came out and spoke to me teasingly but with a chill of seriousness down my spine. I could have ignored it, but as if reading my thoughts and not wanting me to fight it, the river grabbed the end of the canoe and turned me toward the trees. I thought I was looking for land. I wasn't. I was looking for shelter.

---

[3] **dale:** valley.
[4] **scant:** just short of.

Don't forget to **Notice & Note** as you read the text.

7 The urge to get into the trees came on me quite suddenly and really without thought or effort on my part. Almost an instinct.

8 No sooner had I ducked into the trees than the sky split open with a loud crash and a **splintery** crackle of lightning. I was not going to make it through the trees. The wind came in at hurricane strength. The tips of the trees bent way over and aimed toward the ground, like fishing rods hooked on a big one. Water flooded like the tide rushing upstream. The trees swooshed loudly as the leaves and branches brushed hard together. Branches fell. Rains came and poured down bucketfuls.

9 The trees were tall and no more than three feet around. I maneuvered the canoe as best I could in the wind and rushing water, turned it to face upstream, and kept my back to the rain, which slanted in at a sharp angle. I reached out for the sturdiest tree I could get my arms around and I held on.

10 Water everywhere. The river sloshed over the side and into the canoe. I tried to keep the stern pointed right into the flow so the canoe could ride the waves, but it didn't work. The canoe was twisted about, and water poured over the side. The rain was heavier than any I had ever been in or seen before. It really was more like a tropical storm. The heavy winds, the amount of water, the warmth of the air, and the cold rain. Only my neck was exposed to the rain. When the rain hit my neck, it ran under the rain suit and very cold down my back.

splinter
(splĭnˊtər) v. To *splinter* means to break up into sharp, thin pieces.

Ed
Text in Focus Video
Learn more about visualizing.

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NOTICE & NOTE

CONTRASTS AND CONTRADICTIONS

When you notice a sharp contrast between what you expect and what you observe happening, you've found a **Contrasts and Contradictions** signpost.

Notice & Note: Mark the author's action at the end of paragraph 11. How does this action contrast with what he planned to do?

Interpret: Why does he act this way?

11 The wind shifted as the storm came directly overhead. Water streamed straight down. I was drenched, and the canoe was filling up quickly. Anything in the canoe that could float was floating. If the rain continued for long or if the wind kept up strong and the rain kept spilling into the canoe, I would sink. But I was not worried, hardly more than concerned. In fact I enjoyed the feeling of the water all around me and on me, enveloping me like a cocoon, and despite the drama I felt no real threat. I was more amazed than anything, trying to analyze the voice I had heard or whatever instinct or intuition it was that urged me to park in these trees. It had been something so very definite that I could feel it and yet so **ethereal** that I could not put my finger on it. So I stopped trying and just sat there patiently waiting and hugging my tree. I was one with this river, and nothing could happen to me.

12 The storm slid forward, and the rain slanted in on my face. Then it moved on farther up the river to drench someone else. It was gone as suddenly as it had arisen. Only the trailing edge was left, a light rain that lasted almost until I reached Natchez.

ethereal
(ĭ-thîr´ē-əl) *adj.* If something is *ethereal*, it is light and airy.

TURN AND TALK

Do you think the author was in any real danger, or was his experience one that any adventurous traveler might expect? Discuss your thoughts with a partner.

?

ESSENTIAL QUESTION:

What does it mean to be in harmony with nature?

Review your notes and add your thoughts to your Response Log.

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Why does the author use the simile "the first sprinkles passed over like army scouts" in paragraph 6?

Ⓐ to convey that something powerful is about to happen

Ⓑ to convey that the author will be safe during the storm

Ⓒ to convey that the storm may be less severe than expected

Ⓓ to convey that it is too late for the author to seek shelter

2. This question has two parts. First answer **Part A**, then **Part B**.

Part A

Which idea is best supported by details in the selection?

Ⓐ People who do not prepare are liable to get into trouble.

Ⓑ Survival during natural disasters depends on having both experience and good equipment.

Ⓒ A connection with nature can help someone make good decisions in a natural disaster.

Ⓓ Traveling alone is risky but rarely results in a bad outcome.

Part B

Select **two** sentences that best support the answer to Part A.

Ⓐ "Each change had something to say, and I listened to the river." (paragraph 2)

Ⓑ "The sky above grew serious and advanced in my direction with the speed of a hurricane." (paragraph 5)

Ⓒ "I could have ignored it, but as if reading my thoughts and not wanting me to fight it, the river grabbed the end of the canoe and turned me toward the trees." (paragraph 6)

Ⓓ "The river sloshed over the side and into the canoe." (paragraph 10)

Ⓔ "If the rain continued for long or if the wind kept up strong and the rain kept spilling into the canoe, I would sink." (paragraph 11)

Ed

Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **CITE EVIDENCE** Reread paragraphs 1–2. What identifies the text as a memoir?

2. **ANALYZE** Fill in the chart to show what the personification in paragraphs 2–3 suggests about how the author interacts with nature.

PERSONIFICATION	WHAT IT SUGGESTS

3. **INTERPRET** How could paragraph 4 be said to be a turning point in this selection?

4. **EVALUATE** Identify at least two examples of figurative language that convey suspense during the storm. How effective are they?

5. **INFER** Reread paragraphs 10–11. How do the author's thoughts and feelings during this experience show a **Contrasts and Contradictions** signpost with what you think most people would think and feel if they faced the same?

6. **INTERPRET** At a critical moment in the memoir, the author uses the allusion "Water everywhere." He is referring to a line from a poem about a haunted sailor's supernatural sea journey. From the details you've learned, how might this allusion fit the author's situation?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Literary Analysis

Look back through *Mississippi Solo* and list examples of similes and personification. Then, write a two- to four-paragraph literary analysis that explains the use of figurative language in this memoir.

1. Introduce the topic and express a controlling idea about the use of figurative language.
2. Identify specific examples of figurative language and explain how each example's meaning contributes to key ideas in the memoir.
3. In your final paragraph, draw a general conclusion about the topic.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

affect

element

ensure

participate

specify

Media

Mississippi River Drawings

Create an image of the Mississippi River or an interesting view along its route.

- Research the river's features. Look up maps, drawings, and photographs from across the centuries.
- Use pen or pencil and paper or digital tools.
- Include facts about the river or sites along its route.

Social & Emotional Learning

Be Your Own BFF

How can someone be alone but not lonely? Studies show there are many benefits to spending time alone. With a partner, discuss the benefits listed below. Which of them may have helped the author of *Mississippi Solo* handle the sudden storm?

- Being alone gives people a chance to reflect and recharge.
- Solo types can let their minds wander so creativity flows.
- People who don't like being alone eventually begin to feel more independent.

Expand Your Vocabulary

PRACTICE AND APPLY

Complete each sentence to show that you understand the meaning of the boldfaced vocabulary word.

1. An **avalanche** was triggered when ____________________.
2. A layer of down helps **insulate** birds from ____________________.
3. A tree may **splinter** during a storm if ____________________.
4. A person's appearance can be called **ethereal** when ____________________.

Vocabulary Strategy

↳ Figures of Speech

A **figure of speech** is an expression that uses language in a nonliteral or unusual way for a particular effect. For example, an author may make an **allusion,** a reference to a famous person, place, event, or work of literature that the author believes readers will recognize. When you spot an allusion, consider its **connotation,** or implied meaning, as well as its **denotation,** or dictionary meaning. Read these examples:

> **Thor himself could not have created a more violent storm.**
>
> **It felt as if it had been raining for forty days and forty nights.**

The first sentence includes an allusion to the powers that Thor, the god of thunder and lightning from Norse mythology, has over storms. This allusion helps emphasize the storm's violence. The second sentence contains an allusion to the story of Noah and the flood from the Bible. This allusion emphasizes the storm's duration.

PRACTICE AND APPLY

Reread paragraph 10 of the memoir. The first sentence is an allusion to a well-known quotation from the poem "The Rime of the Ancient Mariner," by Samuel Taylor Coleridge. Find the poem online or at the library and identify the lines in Part II to which the memoir alludes. How does the line's context in the memoir contrast with its context in the poem?

Watch Your Language!

Precise Language

When you write, choose words carefully to ensure that readers picture what you are describing and understand what you mean. Use **precise language** to express exact meanings and to be concise, using only necessary words. Compare these two sentences:

> **The trees made noise as the wind moved them all around in the storm.**
>
> **The oaks groaned as the storm violently shook them.**

The second sentence is stronger than the first. The vivid verb *groaned* is more precise than *made noise*. The clause *the storm violently shook them* is more concise than *the wind moved them all around in the storm*. With precise language, the writer helps readers picture not merely that trees are moving and making noise but what kind of trees are moving, how they sound, and how they are moving.

The sentence below appears in *Mississippi Solo*. Note how the author has used vivid and precise language—*gap, streamed, boil, isolated patch, a scant thirty yards long*—to help the reader visualize the scene.

> **It was as though a gap had opened in the clouds and the sun streamed through to boil the water and heat up this isolated patch of river a scant thirty yards long.** (paragraph 5)

PRACTICE AND APPLY

Rewrite each sentence to make it more precise and concise.

1. The clouds in the sky overhead moved very slowly and looked interesting as they moved.

2. All at once, lightning suddenly came down from a cloud.

3. I heard the thunder, which was loud and shook the ground under my feet a lot.

The Drought

Poem by **Amy Helfrich**

ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?

Engage Your Brain

Choose one or both activities to start connecting with the poem you're about to read.

Drought Image

What do you think a place experiencing drought might look like? Draw it below.

Drought Effects

The poem you're about to read explores a farmer's response to a drought, or a long period without rain. How might a drought affect farmers? Jot down your ideas, and then discuss them with a small group.

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Analyze Sonnet

A **sonnet** is a 14-line poem. The sonnet originated in Italy but was altered by English poets, especially William Shakespeare. Below are some characteristics of Shakespearean and Italian sonnets.

SHAKESPEAREAN SONNET	ITALIAN SONNET
- develops a single idea - the idea is developed in three parts, each four lines long - the final pair of lines, called a **couplet,** offers a sharp, insightful conclusion and a shift in emotion	- develops a single idea or problem - the idea or problem is laid out in the first eight lines - the resolution occurs in the last six lines

A traditional sonnet has a specific **meter,** or pattern of stressed and unstressed syllables. Often, the pattern is this: da-DUM da-DUM da-DUM da-DUM da-DUM. The **rhythm** or pace of the poem is influenced by meter. Any variation in meter can impact meaning. As you read "The Drought," note how the poet uses the sonnet form, word choice, and rhythm to express emotions and develop ideas.

Focus on Genre

Poetry

- includes a core unit called a line that can be a complete sentence or part of a sentence
- uses carefully chosen words and sounds to express an idea and create a mood
- may include rhyme and meter

Analyze Rhyme Scheme

Rhyme occurs when two or more words end with the same sound or similar sounds. The sound, not the spelling, is what matters; for example, *write, height,* and *megabyte* rhyme. In poems, rhyming words usually appear at the ends of lines; these are called end rhymes.

A **rhyme scheme** is a pattern of end rhymes in a poem. You can keep a record of the rhyme scheme in a poem by assigning a letter of the alphabet (*a, b, c,* and so on) to each end rhyme. Lines with the same end rhyme are assigned same letter. Here are sonnet rhyme schemes:

- **Shakespearean sonnet:** *abab cdcd efef gg*
- **Italian sonnet:** *abbaabba* for the first eight lines, and either *cdcdcd* or *cdecde* for the last six lines.

As you read "The Drought," determine the rhyme scheme. Also consider how rhyme may connect details and ideas in the poem.

Annotation in Action

In the model, you can see one reader's note about the beginning of "The Drought." As you read, consider how the poet uses the sonnet form to develop an idea.

At dusk, he moves among the dying plains
of winter wheat and walks a sharpened pace
to stretch the life that's puddled in his veins,
muster up some color in his face, . . .

The word veins rhymes with plains. Is there a connection? Maybe it's that the farmer's life is tied up in his land.

Background

The word *drought* refers to a time of unusually dry weather. A drought is not merely a day or two without rain or snow. It lasts long enough to cause water shortages. Drought is a particular concern to farmers. In "The Drought," poet **Amy Helfrich** explores drought's effect on one farmer and how he responds to the toll it takes on him and his land.

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The Drought

Poem by **Amy Helfrich**

Possibility may dwell in impossible places.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

At dusk, he moves among the dying plains
of winter wheat and walks a sharpened pace
to stretch the life that's puddled in his veins,
muster up some color in his face,
and see what he can salvage from the dust:
this season's bitterness has starved his grain
and left the soil with nothing but a trust
that time will make a friend out of the rain.

ANALYZE RHYME SCHEME

Annotate: Use letters to mark the rhyme scheme.

Interpret: What kind of sonnet is this? What idea is expressed within each group of four lines?

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ANALYZE SONNET

Annotate: Mark the couplet.

Analyze: How does the mood, or feeling, expressed in the couplet differ from that in the lines above it?

ESSENTIAL QUESTION:

What does it mean to be in harmony with nature?

Review your notes and add your thoughts to your Response Log.

So now he wanders through the field he's turned
and tilled with care, a twenty acre grave
it seems. And, yet, because in years he's learned
that, often times, there's something left to save,
he stops to sift the dusty earth in hands
that look for breath inside the broken lands.

TURN AND TALK

Describe the image this poem creates in your mind.

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. What does the phrase "the life that's puddled in his veins" suggest in line 3?
   - Ⓐ The farmer is old and inactive.
   - Ⓑ The farmer is cold and uncomfortable.
   - Ⓒ The farmer is depressed.
   - Ⓓ The farmer is concerned.

2. Which statement conveys an inference that you can make about the farmer?
   - Ⓐ He feels defeated by the loss of his wheat crop.
   - Ⓑ He does not think that rain will come soon.
   - Ⓒ He looks for signs of life in the land.
   - Ⓓ He is filled with bitterness over his hard life.

3. Select **two** sentences that state the effect of personification, or giving of human qualities to an animal, object, or idea, in lines 6–8.
   - Ⓐ The personification is intended to show that the farmer does not think that rain will come soon.
   - Ⓑ The personification is intended to show that the crop has suffered because of the lack of rain.
   - Ⓒ The personification is intended to show that the soil will be washed away in the first rain.
   - Ⓓ The personification is intended to show that the farmer has waited too long for the rain.
   - Ⓔ The personification is intended to show that the soil will become healthy when the rain returns.

Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1 **INFER** What does the poet mean by referring to a grave in line 10?

2 **INTERPRET** Use the chart to record the rhyming pairs in the sonnet. Then write a possible connection between each pair of rhymed words. The first one is done for you.

RHYMING PAIRS		POSSIBLE CONNECTION
plains	veins	The land is like blood in the farmer's veins.

3 **CONNECT** In "The Drought," almost every line begins with a lowercase letter. How does this impact the poem's meaning?

4 **ANALYZE** How does the poet use commas in lines 11 and 12 to change the sonnet's rhythm? How do the commas work with the poem's sonnet form to convey meaning?

5 **DRAW CONCLUSIONS** Why does the poet include the word *breath* in line 14? Is the poem ultimately sad or hopeful? Explain.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Sonnet Experiment

Create a sonnet about an aspect of nature that interests you, such as plants, animals, oceans, or weather. Follow the steps below to plan and write your sonnet.

- Choose the idea you want the develop and decide on a sonnet form—Italian or Shakespearean.
- Think about rhyming words to include and consider your sonnet's meter. Will your lines make the pattern da-DUM da-DUM da-DUM da-DUM da-DUM or another meter?
- Don't hesitate to rewrite lines to make ideas clear or to make the poem fit the sonnet form more closely.

As you write and discuss, be sure to use the **Academic Vocabulary.**

affect
element
ensure
participate
specify

Social & Emotional Learning

Disaster Recovery

A natural disaster like a drought can take a toll on a people's health, causing stress and worry about an uncertain future. Do online research to find out how young people in drought-stricken regions (such as Australia) have learned to cope and to take action to protect their communities.

Research

Investigate Droughts

With a partner, research droughts' environmental and economic effects. Use questions such as "How do droughts affect wheat crops?" to guide your research. Record your findings in a graphic organizer like this one.

EFFECTS OF DROUGHT	
ENVIRONMENTAL	ECONOMIC

Collaborate & Compare

ESSENTIAL QUESTION:

What does it mean to be in harmony with nature?

Compare Forms and Elements

You're about to read two poems about experiencing moments in nature. As you read, notice the form of each poem by focusing on the way words and lines are arranged on the page. Think about how each poem's structure—along with its rhythm, rhyme, and figurative language—deepens your understanding of its meaning and helps you make comparisons.

A

Ode to enchanted light/Oda a la luz encantada

Poem by **Pablo Neruda**
translated by **Ken Krabbenhoft**
pages 364–367

B

Sleeping in the Forest

Poem by **Mary Oliver**
pages 370–371

After you have read both selections, you will collaborate with a group to compare the two poems' forms and elements, following these steps:

- Choose a Focus for Your Comparison
- Create a Venn Diagram
- Share What You Have Learned

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Ode to enchanted light/ Oda a la luz encantada

Poem by **Pablo Neruda**
translated by **Ken Krabbenhoft**

Sleeping in the Forest

Poem by **Mary Oliver**

Engage Your Brain

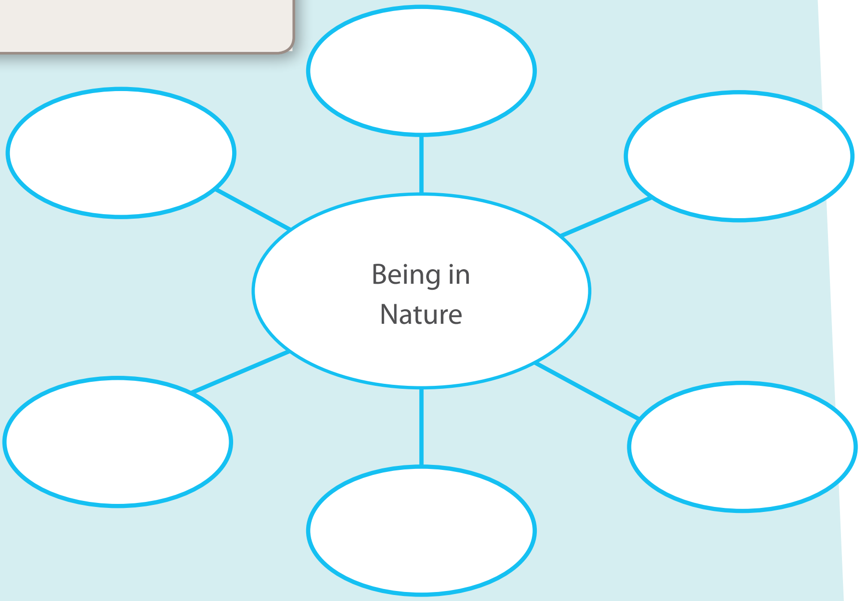
Choose one or both activities to start connecting with the poem you're about to read.

Captured by Nature

Think about a time when something in nature took you by surprise and caused you to pause and reflect for a moment. What did you experience in that moment? What made it meaningful to you? Discuss the questions with a partner.

Natural Responses

With a partner, fill in a web like the one below with words that describe your feelings when you're out in nature.



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Analyze Ode

An **ode** is a type of lyric poetry (see below) that celebrates or praises its subject, which is usually a person, event, thing, or element in nature.

A traditional ode is a long poem with a formal structure—often with patterns in its **meter,** or stressed and unstressed syllables, and its rhyme. A poet can share ideas through elements like these:

- A poet's **word choice** can be formal or informal, serious or funny. Well-chosen words and phrases express ideas precisely and creatively.
- Through descriptive words, imagery, and **figurative language** (such as similes, metaphors, and personification), poets create a certain mood.
- **Tone** is poet's attitude toward a subject. This feeling can often be described in one word—for example, *playful*.
- **Voice** is the poet's unique style of expression that lets a reader "hear" a personality in a poem. Through voice, a poet can reveal his or her traits, beliefs, and attitudes.

Focus on Genre

↳Poetry

Form in poetry includes:

- **how the poem's words and lines are presented on a page**
- **how the poem's sounds and rhythms are organized**
- **how the poem is structured with stanzas, line length, meter, and rhyme scheme**

Analyze Lyric Poetry

A **lyric poem** is a short poem in which a single speaker expresses personal thoughts and feelings. Lyric poetry is a broad category that includes traditional forms such as odes and sonnets. Lyric poetry is sometimes written in free verse. Lyric poems have some elements in common with songs, including the following:

- rhythm and **melody**, a pleasing arrangement of sounds
- a **refrain**, one or more phrases or lines repeated in each stanza of a poem
- imaginative word choice, or **diction**
- a single, unified impression

Odes and lyric poems reflect poets' style, or *how* they say something rather than *what* they say. As you analyze "Ode to enchanted light" and "Sleeping in the Forest," think about the elements of each poem.

Annotation in Action

In the model, you can see one reader's notes about "Ode to enchanted light." As you read, think about the poetic elements that each poet uses and how these create meaning for readers.

Under the trees light
has dropped from the top of the sky,
light
like a green
latticework of branches, . . .

It's interesting that the poet chooses to repeat the word light. I think he wants show the importance of light in nature.

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Background

Nature has been a popular subject for poets throughout history. Two modern poets, Pablo Neruda and Mary Oliver, continued this tradition. **Pablo Neruda** (1904–1973) was the pen name of Ricardo Eliecer Neftalí Reyes Basoalto, who was born in Chile. Over his lifetime, he wrote hundreds of poems, and in 1971 he was awarded the Nobel Prize in Literature for his body of work. Neruda wrote the poem "Ode to Enchanted Light" in Spanish. Its Spanish title is "Oda a la luz encantada."

Mary Oliver (1935–2019) was born in Maple Heights, Ohio. Her love of reading, writing, and nature began in childhood. Today, many regard Oliver as a poetic guide to the natural world and an heir to the Romantic tradition in American poetry begun by Ralph Waldo Emerson and Henry David Thoreau. Oliver published more than two dozen books and won many prestigious awards for her poetry.

Due to copyright restrictions, we are unable to provide this selection in a printable format. Please refer to your print books or ebooks to access this content.

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1 **ANALYZE** Reread lines 5–7 of "Sleeping in the Forest." What is compared to a stone on the riverbed? Where else in the poem does a related image appear?

2 **ANALYZE** Fill in the graphic organizer to describe the lyric poetry elements of "Sleeping in the Forest." First, check off any elements you see at work in the poem. Then evaluate the poem, explaining how well these elements convey the experience of being in nature.

LYRIC POEM CHECKLIST AND EVALUATION

☐ Rhythm
☐ Word choice
☐ Use of refrain
☐ Single, unified impression

My Evaluation of "Sleeping in the Forest"

3 **CRITIQUE** In lines 9–11, how does the simile, or comparison of unlike things using *like* or *as*, affect the meaning of the poem?

4 **INTERPRET** What might the speaker be expressing in the last line of the poem?

5 **ANALYZE** What do the transitional phrases "All night" and "By morning" in lines 11–18 indicate, and how do these phrases help convey a theme of the poem?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

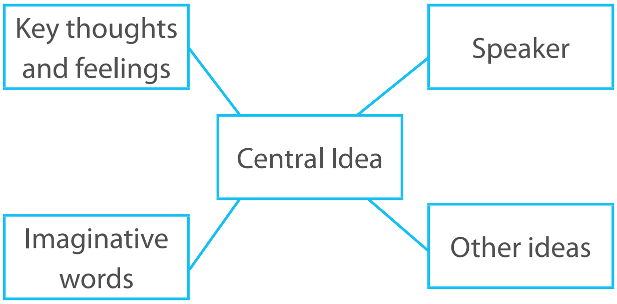
As you write and discuss, be sure to use the **Academic Vocabulary** words.

- **affect**
- **participate**
- **element**
- **specify**
- **ensure**

Writing

Lyric Poem

Write a lyric poem about a moment when you felt connected to nature. Use an idea web to organize your ideas before you begin writing your poem. Be sure your poem has a sense of rhythm and melody, uses words imaginatively, and gives a unified impression.



Social & Emotional Learning

Nature's Healing Impact

Research reveals that spending time in nature has many health benefits. Search *nature's healing benefits* to find out more, including how time in nature affects

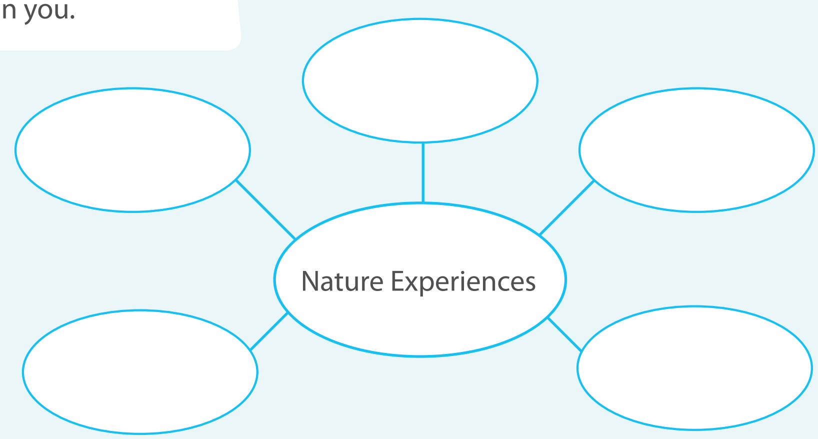
- the body's immune system
- mood and emotions
- stress

Then share your findings with the rest of the class in a brief informative report.

Media

Nature Web

"Sleeping in the Forest" expresses a deep comfort in nature. Think of the experiences you've had. In the surrounding ovals, write words or phrases about the feelings nature inspired in you.



Compare Forms and Elements

Both "Ode to enchanted light" and "Sleeping in the Forest" describe experiences in nature, but the poets use different poetic forms and styles to create unique visions. These include:

- **organization**—length of lines, stanzas, punctuation
- **sound devices**—rhyme, rhythm, alliteration, repetition
- **figurative language**—non-literal usage

In a small group, fill a chart like this with details from the poems.

POETIC ELEMENTS	"ODE TO ENCHANTED LIGHT"	"SLEEPING IN THE FOREST"
Organization		
Sound devices		
Figurative language		

Analyze the Texts

Discuss these questions in your group.

1 **EVALUATE** How do the poems' structures differ? Is the form of each poem appropriate to its content? Explain.

2 **COMPARE** Reread lines 8–9 of "Ode to Enchanted Light" and lines 9–11 of "Sleeping in the Forest." What similarities do you observe in each poem's figurative language?

3 **INTERPRET** What is the central image in each poem? How does the central image relate to each poem's theme?

4 **CRITIQUE** How effectively does each poem use figurative language to convey its theme? Explain.

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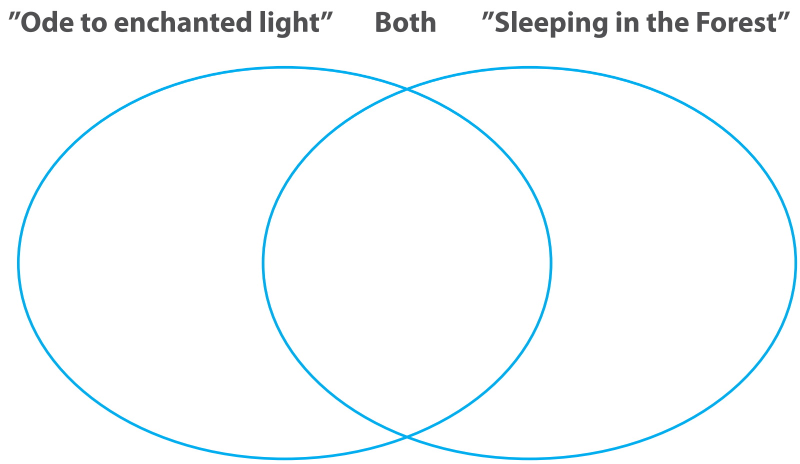
Collaborate and Present

Now, your group can continue exploring ideas about nature by comparing the different poetic forms and elements in these poems. Follow these steps:

1. **CHOOSE A FOCUS FOR YOUR COMPARISON** Review your completed charts. Identify the most important ways the poems are alike and different. Discuss the significance of these key points and how they relate to nature. Then, reach a consensus about what to focus on in your presentation. For example, think about comparing the figurative language in each poem and how it affects readers' thoughts and feelings about nature.

2. **CREATE A VENN DIAGRAM** After selecting a focus for your comparison, use a Venn diagram to organize the similarities and differences you identified. Then, add words and phrases from each poem as supporting evidence.



3. **SHARE WHAT YOU HAVE LEARNED** Prepare a group presentation based on your comparison of the poems. Consider using your Venn diagram, drawings, and other images as visual aids. While other groups make their presentations, remember to listen actively and note any questions you have. After each group has presented, discuss what you learned from the poems about people's relationship to nature.

Collaborate & Compare

ESSENTIAL QUESTION:

What does it mean to be in harmony with nature?

Compare Persuasive Media

You are about view two media forms—a video and a poster—about the same topic. As you view them, notice how each medium presents information. Consider the purpose and message of the video and the poster. Think, too, about how the purpose and message may have influenced the way each was made.

A

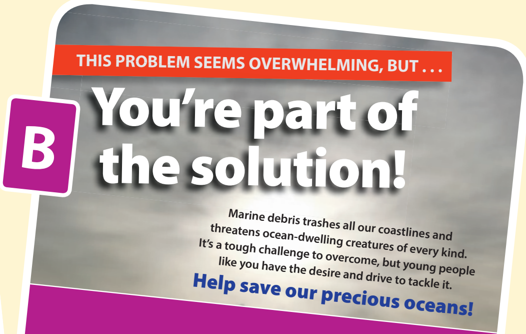
from

Trash Talk

Video by **NOAA**

page 379

B



THIS PROBLEM SEEMS OVERWHELMING, BUT . . .

You're part of the solution!

Marine debris trashes all our coastlines and threatens ocean-dwelling creatures of every kind. It's a tough challenge to overcome, but young people like you have the desire and drive to tackle it.

Help save our precious oceans!

You're Part of the Solution

Poster

page 381

After you have read both texts, you'll compare versions and share a critique.

- Identify a Problem
- Synthesize Information
- Develop a Message

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MEDIA

Trash Talk

Video by **NOAA**

Engage Your Brain

Think of a cause you care about. How might you persuade others to share your views about that cause? Write your thoughts.

Background

The video clip you're about to watch was produced by the National Oceanic and Atmospheric Administration (NOAA) for World Ocean Day 2016. NOAA scientists and researchers monitor changes in all parts of the environment, from the bottom of the ocean to the surface of the sun. They communicate their findings to citizens, emergency managers, and key government and business decision makers. Marine debris, the topic of this video, is one of the many areas NOAA studies.

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Analyze Persuasive Media

Creators of persuasive media use many techniques to communicate meaning and to influence you to adopt a position or take an action. Think of persuasive media as a kind of argument. Recognizing these techniques will help you analyze persuasive media.

TECHNIQUE	DESCRIPTION
GLITTERING GENERALIZATION	broad statement that includes words with a **positive connotation**—suggesting something pleasant—to influence an audience
APPEAL TO LOGIC	persuades through reason and evidence
APPEAL TO EMOTION	persuades by appealing to strong feelings
APPEAL BY ASSOCIATION	**Bandwagon** appeals urge you to do something because "everyone else" is doing it. **Testimonials** are endorsements or approvals from famous people or researchers.

Along with these techniques, look for signs of bias. **Bias** is an inclination for or against a particular opinion. A media piece may reveal bias by overlooking key facts, by stacking evidence on one side of an argument, by using unfairly weighted evidence, or by using **loaded language** (words with emotionally charged connotations). Asking questions like these will help you evaluate media pieces:

- Who is presenting the information? What motives or goals does that individual or organization have?
- Who is the intended audience?
- Is the evidence factual, accurate, relevant, current, and sufficient?

As you view the selections, analyze how ideas are presented. Make **inferences,** or logical guesses about how images and text work together to communicate persuasive ideas. Decide whether each selection persuades you, and why.

Focus on Genre

↳Argument

- created for a specific purpose
- conveys a message
- targets a specific audience
- comes in many forms, including videos, posters, podcasts, and other digital texts

Analyze Video

When you view a video or a digital text, think about its message and purpose. Makers of videos use words as well as visual and sound elements to share information and influence their audience. Below are visual and sound elements often found in videos.

FILM FOOTAGE	film shot with a movie camera and then edited by cutting and pasting sections together
ANIMATION	images created through drawings, computer graphics, or photographs that appear to move
COMPUTER-GENERATED IMAGERY (CGI)	computer-created or manipulated images and animations; may combine elements of film footage with computer imagery
NARRATION	words spoken by a narrator, carefully chosen to deliver facts and/or persuade; quality of a narrator's voice and how the narrator expresses words to convey a message
MUSIC	vocals, instruments, or computer-generated tones; can create a mood or emphasize key moments in the video

A video from the National Oceanic and Atmospheric Administration examines the problem of marine debris.

from Trash Talk
Video by NOAA

Ed

Video

View the *Trash Talk* video clip in your ebook.

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MEDIA

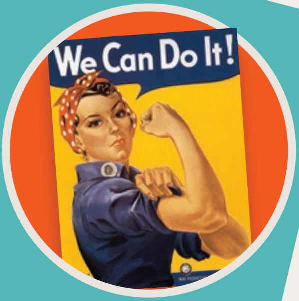
You're Part of the Solution

ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?

Engage Your Brain

You probably know about the growing problem of trash in our oceans. With a partner, briefly discuss and jot down what you know about marine pollution and its effects.

Background



For more than 200 years, posters have been a popular way to convey information and share messages with the public. They have been used to proclaim laws, publicize events, advertise products, and communicate ideas. Today, digital photography and computer applications have made it possible for almost anyone to make a poster.

Analyze a Poster

A poster combines text and visual elements to make a strong visual impact on viewers.

- **Text (print) elements** are the letters, words, and sentences on a poster. To analyze text elements, think about how the language communicates information and stirs your emotions. Also think about the fonts (type styles) and sizes used to make text stand out.
- **Visual (graphic) elements** include all other visual information—images (photographs, designs, illustrations), colors, lines, and so on. To analyze visual elements, consider how they communicate information and express a message.

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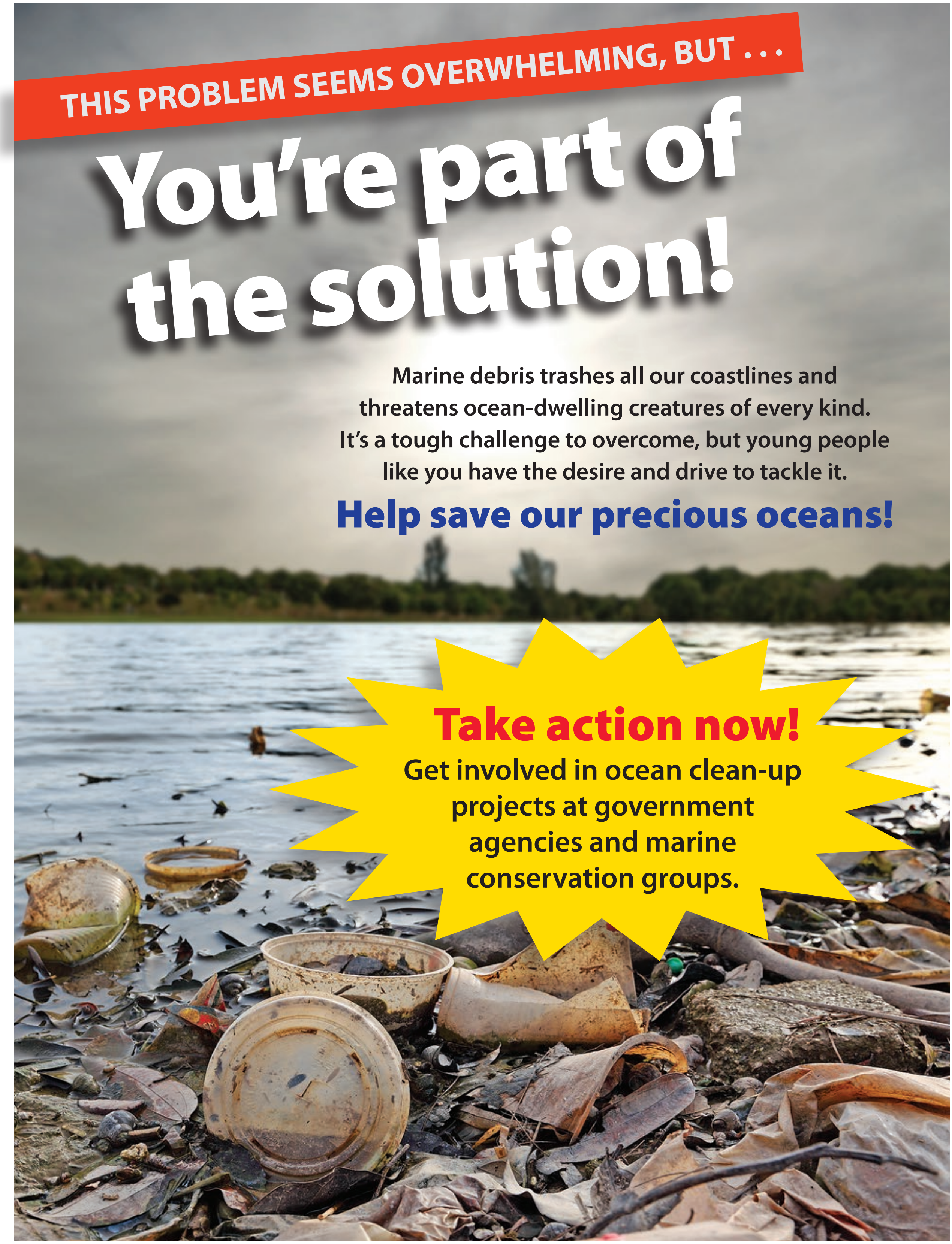
You’re Part of the Solution

This poster offers a compelling message about ocean trash.



THIS PROBLEM SEEMS OVERWHELMING, BUT . . .

You’re part of the solution!

Marine debris trashes all our coastlines and
threatens ocean-dwelling creatures of every kind.
It’s a tough challenge to overcome, but young people
like you have the desire and drive to tackle it.

Help save our precious oceans!

Take action now!

Get involved in ocean clean-up
projects at government
agencies and marine
conservation groups.

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Analyze Media

Support your responses with evidence from the video and the poster.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **ANALYZE** What is the central idea of the video? Use the chart to fill in evidence—both from the text and the visuals in the video—that support this central idea.

CENTRAL IDEA AND EVIDENCE IN *TRASH TALK*		
Text Evidence		
Visual Evidence		
Central Idea ______________________________		

2. **DRAW CONCLUSIONS** Is the narrator, Asma Mahdi, an expert on the video's topic? How do you know? Cite evidence to support your conclusion.

3. **DRAW CONCLUSIONS** According to the video, which items are found most often in marine cleanups? What can you conclude from that information?

4. **ANALYZE** Which persuasive techniques are used in the video? What do they reveal about the purpose of the video?

5. **INFER** How do the visual elements in the poster help support the text elements? Cite text evidence that supports your inference.

6. **CRITIQUE** Look at how the text in the poster is presented. Why did the poster designers break up the text and use different font styles and sizes?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

affect	**participate**
element	**specify**
ensure	

Writing

Email NOAA

- Express your opinion about the *Trash Talk* video clip in an email to NOAA.
- Introduce the topic and your opinion.
- Include details from the video to support your views. Describe the effectiveness of the video's visual or sound elements.
- In your final paragraph, state your conclusion about the video. If you'd like NOAA to take a particular action, note it here.

Speaking & Listening

Poster Critique

Re-examine the poster and consider the effects of its text and visuals. Write a critique to present to your classmates.

- Identify which text and visual elements work well and why.
- Identify elements that don't work or might be improved. Give suggestions.
- Present your ideas clearly and persuasively. Summarize your response in an opinion statement.

Media

Problem-Solution Chart

Choose two problems you learned about in this lesson. Then, research one or two possible solutions to each problem. Record your findings in a chart like the one below. Then, report your findings to the class.

PROBLEM	SOLUTION(S)

Compare Persuasive Media

THIS PROBLEM SEEMS OVERWHELMING, BUT . . .

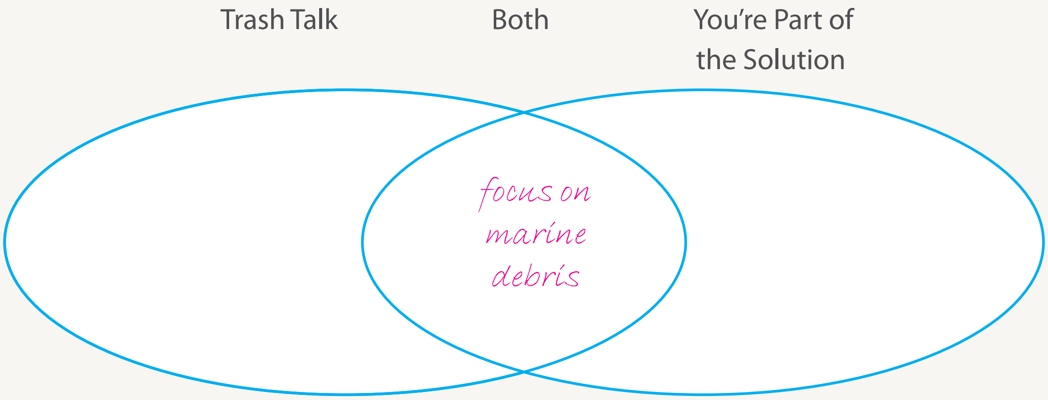
You're part of the solution!

Marine debris trashes all our coastlines and threatens ocean-dwelling creatures of every kind. It's a tough challenge to overcome, but young people like you have the desire and drive to tackle it.

Help save our precious oceans!

Both the *Trash Talk* video clip and the "You're Part of the Solution" poster focus on the problem of marine debris, but they present information in different ways. When you compare two or more media on the same topic, you analyze the information, making connections and expanding on key ideas in one medium by studying the other.

In a small group, fill in a Venn diagram like the one below, adding what you learned about marine debris from each type of media.



focus on marine debris

Analyze the Media

Discuss these questions in your group.

1. **DRAW CONCLUSIONS** Are both the video and the poster designed for the same audience? What evidence supports your conclusion?

2. **COMPARE** What structure does the author use to organize the video narration? How does that structure compare to the structure used to organize the poster text?

3. **CONTRAST** How does the purpose of the video differ slightly from the purpose of the poster?

4. **CRITIQUE** Which is more effective at conveying its message: the video or the poster? Why do you think so?

Collaborate and Present

Imagine that the National Oceanic and Atmospheric Administration has asked you for help with its marine debris media campaign. A media campaign is a group of different media that work together to achieve a common purpose. Collaborate with a small group to research, design, and pitch to NOAA a media campaign that builds on the ideas in the video and the poster. Follow these steps:

1. **IDENTIFY A PROBLEM** Brainstorm to choose one type of marine debris to focus on.

2. **GATHER INFORMATION** As each group member researches the problem your group identified, make sure your sources are reliable and credible.

3. **SYNTHESIZE INFORMATION** As a group, share the facts you learned about your problem and one or more possible solutions. Choose the most persuasive facts to include in your messaging.

4. **DEVELOP A MESSAGE** Identify your target audience. What message will you communicate to this audience?

5. **PLAN A VIDEO OR POSTER** Assign half the group to plan a video and the other half to plan a poster. Discuss how to convey your message in each medium. Remember that your audience and message will remain the same in each medium. Both the video and the poster should include some persuasive techniques you've learned about. Use an organizer like this to take notes.

PROBLEM:	**POSSIBLE SOLUTIONS:**
TARGET AUDIENCE:	**MESSAGE:**
Type of media: Description: Persuasive techniques:	

Reader's Choice

Continue your exploration of the Essential Question by doing some independent reading on nature. Read the titles and descriptions shown. Then mark the texts that interest you.

ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?

Short Reads

Available on Ed

These texts are available in your ebook. Choose one to read and rate. Then defend your rating to the class.

from Unbowed

Memoir by **Wangari Muta Maathai**

A woman reflects on her childhood impressions of the natural world around her home.

Rate It ☆☆☆☆☆

Problems with Hurricanes

Poem by **Victor Hernández Cruz**

The poem asks and answers the question: What is the greatest danger for people during a hurricane?

Rate It ☆☆☆☆☆

Living Large Off the Grid

Article by **Kristen Mascia**

Discover how one family lives sustainably in a house that was built from straw in 2009.

Rate It ☆☆☆☆☆

Haiku

Poetry by **Issa, Bashō, and Buson**

This selection of haiku poetry describes observations of people and nature.

Rate It ☆☆☆☆☆

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Long Reads

Here are a few recommended books that connect to the unit topic. For additional options, ask your teacher, school librarian, or peers. Which titles spark your interest?

Peak

Novel by **Roland Smith**

After he's arrested for climbing a New York City skyscraper, 14-year-old Peak Marcello is offered the chance to avoid juvenile hall and climb Mount Everest.

I Am Still Alive

Novel by **Kate Alice Marshall**

Jess is alone. Her cabin has burned to the ground. She knows if she doesn't act fast, the cold will kill her before she has time to worry about food. But she is still alive—for now.

Seedfolks

Novel by **Paul Fleischman**

One chilly April morning, a Vietnamese girl sneaks down to a vacant lot in her Cleveland neighborhood to plant lima beans. She has begun something that will transform the neighborhood.

Extension

Connect & Create

WRITE IN RIDDLES Choose a natural object, such as moss or a dandelion. Focus on its features—how it looks or how it functions—that might be familiar to others. On a slip of paper, include three details as clues in a riddle. Word the clues by using first-person pronouns *(I, me, my)*. Create at least three nature riddles to exchange with a partner.

BLAZE A TRAIL Think about the quotation from Rachel Carson that introduces this unit: "Here again we are reminded that in nature nothing exists alone." Tour your school's grounds and list possible areas for green projects such as a nature trail or compost site. As a class, draft a proposal for changes to recommend to your school administration.

NOTICE & NOTE

- Pick one of the texts and annotate the Notice & Note signposts you find.
- Then, use the **Notice & Note Writing Frames** to help you write about the significance of the signposts.
- Compare your findings with those of other students who read the same text.

Ed

Notice & Note

Writing Frames

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Write an Argument

Writing Prompt

Using ideas, information, and examples from multiple texts in this unit, write an argumentative essay for a local or school newspaper supporting or questioning the value of connecting to nature.

Manage your time carefully so that you can

- review the texts in this unit;
- plan your essay;
- write your essay; and
- revise and edit your essay.

Be sure to

- clearly state your claim;
- address alternate or opposing claims;
- use evidence from multiple sources;
- use transitions effectively; and
- avoid relying too much on one source.

Review the **Mentor Text**

For an example of a well-written argument you can use as a mentor text and as a source for your essay, review:

- "Never Retreat" from *Eyes Wide Open* (pages 331–335)

Review your notes and annotations about this text. Think about the techniques the author used to make his argument convincing.

Consider Your Sources

Review the list of texts in the unit and choose at least three that you may want to use as a source of support for your argument.

As you review potential sources, consult the notes you made on your **Response Log** and make additional notes about ideas that are useful for your argument. Note source titles and page numbers to help you provide accurate text evidence and citations.

UNIT 4 SOURCES

☐ **Allied with Green**

☐ **Never Retreat**

☐ **Mississippi Solo**

☐ **The Drought**

☐ **Ode to enchanted light/Oda a la luz encantada**

☐ **Sleeping in the Forest**

☐ **Trash Talk** MEDIA

☐ **You're Part of the Solution** MEDIA

Analyze the Prompt

Review the prompt to make sure you understand the assignment.

Mark the sentence in the prompt that identifies the topic of your argument. Rephrase this sentence in your own words.

Next, look for words that give you an idea of the purpose and audience of your essay, and write a sentence describing each.

What is my topic? What is my writing task?

What is my purpose?

Who is my audience?

Consider Your Audience

Ask yourself:

Who will read my essay—my peers or adults?

- What do my readers know about the topic?
- Do my readers have reasons to disagree with my position? If so, why?

Review the Rubric

Your argument will be scored using a rubric. As you write, focus on the characteristics as described in the chart. You will learn more about these characteristics as you work through the lesson.

PURPOSE, FOCUS, AND ORGANIZATION	EVIDENCE AND ELABORATION	CONVENTIONS OF STANDARD ENGLISH
The response includes: • A strongly maintained claim • Effective responses to opposing claims • Use of transitions to connect ideas • A logical progression of ideas • Appropriate and consistent style and tone	The response includes: • Effective use of evidence and sources • Effective use of elaboration • Clear and effective expression of ideas • Appropriate vocabulary • Varied sentence structure	The response may include the following: • Some minor errors in usage but no patterns of errors • Correct punctuation, capitalization, sentence formation, and spelling • Command of basic conventions

1 PLAN YOUR ARGUMENT

Develop a Claim

A convincing argument begins with a **claim**—the writer's position on an issue. Now that you have considered the topic, decide whether you think having a connection to nature is important. In the chart below, draft a claim that clearly states your thinking.

CLAIM

State Your Claim

Start with a **strong, clear claim** that focuses on one idea. If your claim is weak or unclear, readers may decide your ideas aren't worth considering.

Identify Support

A strong argument includes support for the claim. Support consists of reasons and evidence.

- **Reasons** explain why you have taken your position on a topic.
- **Evidence** elaborates on each reason with facts, statistics, examples, or expert opinions.

As you plan your argument, complete a chart like the one below with supporting reasons and evidence. If you draw material from sources, note the title, author, and page number.

Use Elaborative Techniques

Support your argument with **elaborative techniques** such as these:

- definitions
- examples
- anecdotes (personal stories)
- statistics (facts, numbers)
- quotations (from a unit selection or other source)
- rhetorical questions (asked to make a point)

REASON 1	REASON 2	REASON 3
EVIDENCE	**EVIDENCE**	**EVIDENCE**

Identify Details

To strengthen your claim, your essay must address at least one opposing viewpoint. In your **counterclaim,** you should state the opposing claim and then explain why your position is more valid. This is called **refuting,** or **rebutting,** an opposing claim. Identify several possible opposing claims and make some notes about your counterclaims.

Help with Planning

Consult **Interactive Writing Lesson: Writing Arguments.**

POSSIBLE OPPOSING CLAIMS	MY COUNTERCLAIMS

Organize Ideas

Your argument should be **coherent,** with ideas arranged in a logical order. Transitional words and phrases, as well as paragraph breaks between main ideas, will help readers understand how ideas are related.

Put Ideas in Order

Keep these ideas in mind:

- Consider your audience. Which reasons will have the most impact on readers?
- Rank your reasons from least important to most important.
- Decide whether you will present your reasons from least to most or most to least important.

INTRODUCTION	Introduce your claim. Include a question, quotation, or detail to grab readers' interest.
BODY PARAGRAPHS	Create a paragraph for each main idea. Present reasons and evidence to support the claim, using elaborative techniques. Include a paragraph in which you present an opposing claim and refute it. Cite sources accurately. Use transitional phrases such as "To illustrate . . ." and "In addition . . ." to link ideas.
CONCLUSION	Restate your claim and its significance. Include an idea related to your claim that leaves readers with something to think about.

2 DEVELOP A DRAFT

Drafting is a challenge. It can be helpful to examine how professional authors craft effective arguments and to use similar techniques in your own writing.

Ed

Drafting Online

Check your assignment list for a writing task from your teacher.

Use Elaborative Techniques

EXAMINE THE MENTOR TEXT

Notice how the author of "Never Retreat" uses elaboration to support his claim.

Never Retreat
from Eyes Wide Open
Argument by Paul Fleischman

The author provides a **reason** to support his claim, and then **elaborates** with a rhetorical question.

Adaptability is one of humankind's hallmarks. . . . Is that ability to adapt still within us?

Consider a power outage's frustrations, then the gradual adaptation the longer it goes on until dining by lantern light feels almost normal. Use of mass transit goes up when gas prices rise. We adjust to water rationing. When a job is lost in the family, we cut budgets. People think they can't go backward, then find out that they can.

The author **elaborates** by giving examples that support his point about adaptability.

APPLY TO YOUR DRAFT

Now think about how you can use evidence from the unit texts and elaboration such as details, quotations, examples, definitions, and questions to further support your reasons.

Use a chart like the one below to practice stating a reason and using two or three types of elaboration to support it. Choose the strongest elaboration to use in your draft. Then apply this technique to other reasons in your draft.

Try These Suggestions

Integrate your elaborative details in a variety of ways. Try these out:

- For example, . . .
- As ___ stated in the text ___, ". . ."
- In other words, . . .

REASON	ELABORATION		
	Source:	Source:	Source:

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Address an Opposing Claim

EXAMINE THE MENTOR TEXT

In "Never Retreat" (page 331), Paul Fleischman addresses an **opposing claim,** or a claim that expresses disagreement with his position.

This idea supports the author's **claim.**

The author presents an **opposing claim**—an argument that opponents are likely to bring up.

> Using less energy and consuming less—taking a step down the ladder—would make the West's transition to renewables that much easier. What would happen if we cut the amount of stuff we bought in half? We'd save hugely on resources as well as on the energy needed to make them into products. We'd also lose large numbers of jobs. . . .
>
> Many have sketched a sustainable economy that doesn't rest on unnecessary consumption. These proposals often favor decentralization—a more dispersed and rural society, with people growing more of their own food and generating more of their own power.

The author refutes the opposing claim with a **counterclaim** that strengthens his own argument.

APPLY TO YOUR DRAFT

By including a **counterclaim** in your argument, you show readers that you have thought through the issue. You also head off opponents' arguments before they even get started.

Use a chart like the one below to practice addressing an opposing claim. State the opposing claim, and then refute it with a counterclaim. Apply this technique to other opposing claims in your draft.

Try This Suggestion

Try working your counterclaim into the text in one of these ways:

- Some people believe . . . . However, . . .
- Though it's true that . . . it's also true that . . .
- Opponents may suggest . . . but research shows . . .

POSSIBLE OPPOSING CLAIM	
MY COUNTERCLAIM	

3 REVISE YOUR ARGUMENT

Experienced writers know there's always room for improvement. Use the guide to help you revise your argument.

Ed
Help with Revision
Find a **Peer Review Guide** and **Student Models** online.

REVISION GUIDE		
ASK YOURSELF	**PROVE IT**	**REVISE IT**
Introduction Does my introduction state a clear claim?	**Highlight** the introduction. **Underline** the main claim your argument makes.	**Revise** your claim to clarify or strengthen your position.
Organization Is the organization of my paragraphs logical?	**Number** paragraphs and make sure the most important reason comes first or last.	**Rearrange** paragraphs in order of importance.
Support Have I included reasons and evidence, with elaboration, to support my claim?	**Put a star** (★) next to each reason. **Highlight** the supporting evidence. **Underline** elaboration that explains evidence.	**Add** reasons, and/or **include** further support for each reason. **Add** elaboration to clarify how evidence supports your claim.
Citing Sources Do I cite my sources properly?	**Put a check mark** (✓) next to references to your sources. **Underline** any informal words or phrases.	**Go back** to your notes or the texts to add any missing source information.
Opposing Claim Do I address opposing claims?	**Underline** opposing claims. **Highlight** sentences that address them.	**Add** opposing claims and your counterclaims.
Conclusion Does my conclusion support the reasoning of my argument?	**Highlight** the parts of the conclusion that support your claim and reasons.	**Add** or **revise** the conclusion to make sure it is logical and based on your argument.

APPLY TO YOUR DRAFT

Consider the following as you look for opportunities to improve your writing.

- Make sure your claim is clear and strongly stated.
- Add elaboration to support your reasons and evidence.
- Address opposing claims and counterclaims.

Peer Review in Action

Once you have finished revising your argument, you will exchange papers with a partner in a **peer review.** During a peer review, you will give suggestions to improve your partner's draft.

Read the introduction from a student's draft and examine the comments made by her peer reviewer.

First Draft

Nature Is Our Friend

by Ariana Lee, Cottonwood Middle School

Some people say that nature is important. Imagine the consequences of not having a connection to nature. Nature helps people be happy and healthy. That's the experience described by the author of the excerpt from *Mississippi Solo.* Other selections in the unit also show that this is true. Some people don't agree, but that's because they've never spent much time in nature.

You express an opinion here, but your claim isn't clear.

Who doesn't agree? Why? Now I'm curious! Be specific, and then offer a counterclaim.

Now read the revised introduction below. Notice how the writer has improved her draft by making revisions based on her peer reviewer's comments.

Revision

A strong connection to nature is important because it supports physical, emotional, and mental health. Think of how you feel when you are in the forest, experiencing solitude and listening to birds sing. In the excerpt from *Mississippi Solo,* the author describes his close feeling toward nature as he canoes down the river. Not everyone believes that a connection to nature is important. In fact, some argue that nature can cause major problems. There is plenty of evidence from this unit and elsewhere to suggest that they're wrong, as I will explain in this essay.

Good job clarifying your claim!

Now I understand the opposing claim.

Good specific; counterclaim later.

APPLY TO YOUR DRAFT

During your peer review, give each other specific suggestions for how you could make your arguments more effective. Use the revision guide to help you.

When receiving feedback from your partner, listen attentively and ask questions to make sure you fully understand the revision suggestions.

4 EDIT YOUR ARGUMENT

Edit your final draft, checking for proper use of standard English conventions and correcting misspellings or grammatical errors.

Ed
Interactive Grammar Lesson: Spelling Rules

Watch Your Language!

USE COMMONLY CONFUSED WORDS CORRECTLY

It's easy to confuse or misspelled words that sound alike. To make sure you use a word correctly, ask yourself what it means and how you use it in the sentence. Note the examples in "Never Retreat."

COMMONLY CONFUSED WORDS	EXAMPLE OF CORRECT SPELLING
its: belonging to something **it's:** "it is"	It's not hard to understand. Stranger still. . . : we no longer even notice its absence.
two: one plus one: **too:** excess, also **to:** part of a verb, preposition of direction	. . . fueled the West for two centuries. We adjust to water rationing.
their: belonging to them **they're:** "they are" **there:** a place	. . . people growing more of their own food . . . They're efficient and low cost, but brittle.

APPLY TO YOUR DRAFT

Now apply what you've learned about commonly confused words.

1. **Read your paper aloud**, marking incorrectly used words.
2. **Replace** incorrectly used words with the correct words.
3. **Exchange drafts** with a peer and check for correct use of commonly confused words.

5 PUBLISH YOUR ARGUMENT

Share It!

The prompt asks you to prepare your argumentative essay as a submission for a local or school newspaper. You may also use your argument as inspiration for other projects.

Ways to Share

- **Write a letter** to school officials urging them to spend more or less on maintaining natural areas around the school, depending on your stand on the issue.
- **Hold a debate** with several classmates who hold views on both side of the argument.
- **Create a video script** and deliver your essay on video to a school audience.

Reflect & Extend

Here are some other ways to show your understanding of the ideas in Unit 4.

Reflect on the **Essential Question**

What does it mean to be in harmony with nature?

Has your answer to the question changed after reading the texts in the unit? Discuss your ideas.

You can use these sentence starters to help you reflect on your learning.

- **I still wonder about . . .**
- **The texts made me think about . . .**
- **I am more sure than ever that . . . because . . .**

Writing

Write a Research Paper

Research how time in nature affects people, and report your findings.

- Introduce the subject and state your controlling idea.
- Present your ideas in a logical order.
- Make accurate citations when you quote or use ideas from sources.
- In your conclusion, sum up your controlling idea and leave readers with something to think about.

Project-Based Learning

Create a Photo Collage

You've learned about the inspirational aspects of nature and the challenges people face in dealing with nature's powerful forces and protecting the natural world. Now, to promote a "Great Outdoors" art showing at your school, choose images to inspire people to spend time in nature. Consider these questions to shape your approach to the project:

- Is nature something to be viewed from a distance? How can we interact with nature?
- Does nature feel "friendly" to you?
- What beauty can you see in nature?

Media Projects

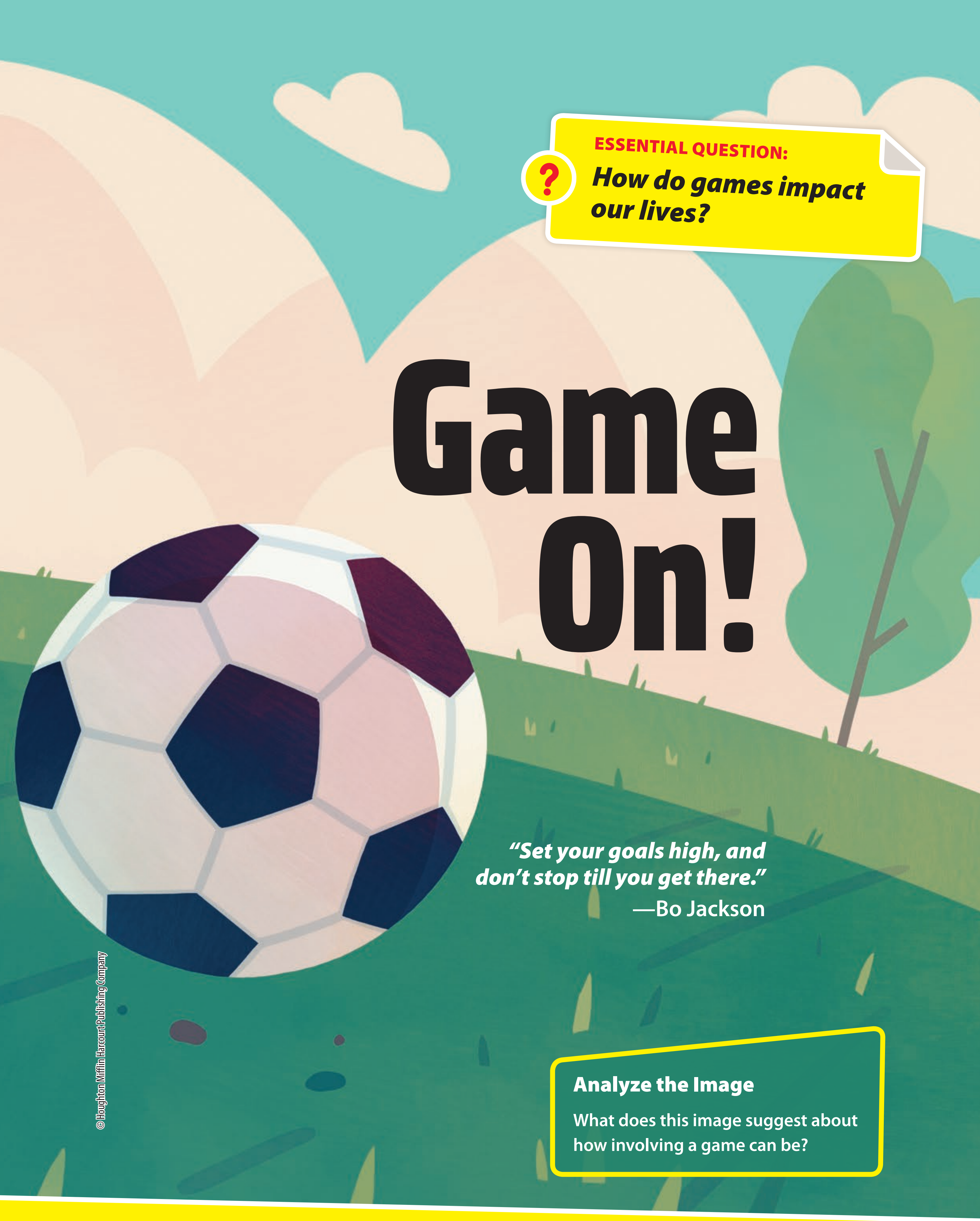
To find help with this task online, access **Create a Photo Collage.**

UNIT
5

Ed

Get hooked by the unit topic.

Stream to Start Video



ESSENTIAL QUESTION:

How do games impact our lives?

Game On!

> *"Set your goals high, and don't stop till you get there."*
>
> —Bo Jackson

Analyze the Image

What does this image suggest about how involving a game can be?

Spark Your Learning

Here's a chance to spark your learning about ideas in **Unit 5: Game On!**

As you read, you can use the **Response Log** (page R5) to track your thinking about the Essential Questions.

Make the Connection

Think about the quotation on page 399.

- What's the most memorable moment of a game you've either watched or participated in?
- What kinds of emotions do games stir up for players or fans?

Write or sketch your answer.

Think About the Essential Question

How do games impact our lives? What do you think?

Sound Like an Expert

You can use these Academic Vocabulary words to write and talk about the topics and themes in the unit. Which of these words do you already feel comfortable using when speaking or writing?

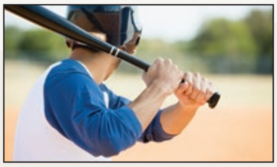
	I can use it!	I understand it.	I'll look it up.
attitude	☐	☐	☐
consume	☐	☐	☐
goal	☐	☐	☐
purchase	☐	☐	☐
style	☐	☐	☐

Prove It!

Turn to a partner and use one of the words in a sentence describing how watching or playing a sport makes you feel.

Preview the Texts

Look over the images, titles, and descriptions of the texts in the unit. Mark the title of the text that interests you most.



Ball Hawk

Short Story by **Joseph Bruchac**

Baseball was Mitchell's father's sport. So why isn't it his?

Get in the Zone: The Psychology of Video-Game Design

Informational Text by **Aaron Millar**

Find out why some games hook you while others hold zero appeal.

It's Not Just a Game!

Informational Text by **Lori Calabrese**

Discover what sports can add to our lives.

from The Crossover

Novel in Verse by **Kwame Alexander**

Are twins Josh and JB identical as basketball players? Allow Josh to make things clear.

Double Doubles

Poem by **J. Patrick Lewis**

Usually opponents, the speakers tell what it's like to play side by side.

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I Wonder . . .

What is more important to you: winning a game or doing your best? Why? Jot down your answer and any additional thoughts.

MENTOR TEXT

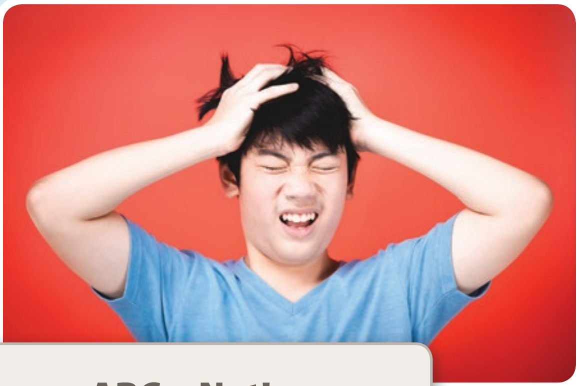
Ball Hawk

Short Story by **Joseph Bruchac**

ESSENTIAL QUESTION:
How do games impact our lives?

Engage Your Brain

Choose one or both activities to start connecting with the story you're about to read.



Baseball Fan?

Poll your classmates to learn whether they like the game.

- Try using a simple thumbs-up, thumbs-down technique.
- Or try the 5-finger technique. The more a student likes baseball, the more fingers he or she displays.
- Invite everyone to share reasons for their response.

As Easy as ABC—Not!

Think of an ability or skill that you think should be easy for you but isn't. Discuss your struggle with a partner.

1. Jot down how and why this inability frustrates you.
2. Invite your partner to offer advice.

Eye on the Ball

Think about the title "Ball Hawk." Look up the meaning of the term *ball hawk*. Then use your knowledge of the term to write a prediction about the story.

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Analyze Point of View

In a work of fiction, the **narrator** is the voice that tells the story. The author's choice of narrator determines the story's **point of view.** The three types of point of view are shown in this chart.

POINT OF VIEW IN NARRATIVES		
First Person	**Third-Person Limited**	**Third-Person Omniscient ("All-Knowing")**
• Narrator is a story character. • Narrator uses first-person pronouns such as *I, me, mine, we, us,* and *our*. • Reader sees events and characters through the narrator's eyes.	• Narrator is outside the story. • Narrator uses third-person pronouns such as *he, she, him, her,* and *their*. • Reader sees events and characters through one character's eyes.	• Narrator is outside the story. • Narrator uses third-person pronouns such as *he, she, him, her,* and *their*. • Reader is shown different characters' thoughts and feelings.

As you read "Ball Hawk," think about how the point of view affects the way you understand the story.

Focus on Genre

Short Story

- includes the basic elements of fiction—setting, characters, plot (including conflict), and theme
- centers on one particular moment or event in life
- can be read in one sitting

Analyze Conflict

The plot of a story usually centers on a **conflict,** or struggle between opposing forces. The actions that characters take to solve the conflict build toward a **climax**—the turning point of the story. A story's main conflict may be either external or internal.

- An **external conflict** is a struggle against an outside force.
- An **internal conflict** is a struggle that occurs in a character's mind.

As you read "Ball Hawk," identify the conflict and notice how the characters respond to it.

Annotation in Action

Here is a student's note about a detail from "Ball Hawk." As you read the selection, highlight words that show elements of a short story and note details that help you figure out the nature of the main character's conflict.

On the ball field, my Dad was unstoppable. He could hit almost any pitch.

Mitchell's dad seemed to be a perfect player—a little too perfect.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

consecutive ☐
mascot ☐
federal ☐

Turn to a partner and talk about the words you already know. Then, use as many words as you can in a paragraph about playing baseball. As you read "Ball Hawk," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

Joseph Bruchac (b. 1942) lives in Greenfield Center, New York, where he grew up. While a student at Cornell University, he began to consider a career as a writer. Today, as a professional storyteller and the author of more than 120 books for adults and young people, Bruchac creates works that often are rooted in the traditions of his Abenaki heritage. He also writes poetry and music that reflect his ancestry.

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Ball Hawk

Short Story by **Joseph Bruchac**

Baseball was Mitchell's father's sport. So why isn't it his?

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 "Indians invented baseball."

2 That's what Uncle Tommy Fox said on the day I was ready to throw in my glove and quit the Long Pond High School team for good. It was one of his typically cryptic remarks and, as usual, it started me thinking.

3 Quite frankly, if Uncle Tommy hadn't come into my life when he did, I probably would have ended up dyeing my hair purple and going goth.[1] (I would, I might add, have been the first to do that in Long Pond High School, which is barely big enough to have cliques.[2] My high school's size is one of the reasons why I was still, pathetic as I was with a glove and a bat, a regular member of the varsity nine. There just weren't that many eligible candidates.)

ANALYZE POINT OF VIEW

Annotate: In paragraph 3, mark the words that tell you what point of view the author is using in this story.

Identify: What is that point of view, and what does Mitchell reveal about himself in this paragraph?

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[1] **going goth:** adopting the thinking and appearance of those who are attracted to things that most people find dark, gloomy, and mysterious.

[2] **clique:** a small, exclusive group of friends or associates.

4 Uncle Tommy, though, saved me from turning my back on being a skin. I'd been hanging around Uncle Tommy ever since he moved up here to work in the Indian Village and my mom introduced him to me in her German accent.

5 "Mitchell, it vould be gut for you to meet anudder real Indianishe mann und he vas ein freund of you vater."

6 It wasn't just that Uncle Tommy was, indeed, a real Indian, albeit of a different tribe than my father. Or that this broad-shouldered old Indian guy with long gray braids and a friendly face really did seem to like me and enjoy taking on that role of being an uncle. Or that he knew more about being Indian, really being Indian, than anyone else I'd ever met. He also had a sense of humor and we both needed it when it came to me and baseball. For some reason, everyone thought I should be playing it. True, I'd always been good at other sports like football and wrestling, but baseball had me buffaloed. My mother had gotten it into her head that being an Indian I should of course not just play baseball but excel at it. Even striking out in nineteen **consecutive** at-bats had failed to disabuse her of that certainty.

consecutive
(kən-sĕk´yə-tĭv) *adj.* When things are *consecutive*, they follow one after another without interruption.

7 Why baseball? Well, as little as my mom knew about American sports, she had heard of the Cleveland Indians and the Atlanta Braves. So she figured it was a game that honored Indians and thus I should be part of it. Yeah, I know. But try to explain to an eager German immigrant mother about stereotyping and American Indians being used as **mascots.**

mascot
(măs´kŏt´) *n.* A *mascot* is a person, animal, or object used as the symbol of an organization, such as a sports team.

8 Plus my dad had been a really great baseball player. He'd been playing armed forces ball when Mom met him in Germany.

9 He was the best baseball player in the history of our family. He was even better than his grandfather, who'd played baseball at the Carlisle Indian School and in the summer Carolina semi-pro leagues with Jim Thorpe.[3] On the ball field, my Dad was unstoppable. He could hit almost any pitch. If he'd had the right breaks, and hadn't gotten his right knee ruined when he was in the service, he could have gone pro.

ANALYZE POINT OF VIEW

Annotate: In paragraph 10, mark Mitchell's description of the aftermath of his father's death.

Critique: How does seeing this description through Mitchell's eyes affect the reader?

10 We played pitch and catch together almost every day during the seven years we shared before his truck was hit head-on by a drunk driver, leaving his half-Indian son to be raised in the sticks by the wife he had brought back with him at the end of his tour of duty with the marines, which had concluded in der Vaterland.[4]

11 Anyhow, going back to that day when I was ready to pack it all in, it was a game we were sure to win. But even though we

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[3] **Jim Thorpe:** Native American athlete (1887–1953) most famous as a track-and-field star and All-American football player but also excelling in a variety of other sports.

[4] **der Vaterland:** German for "the Fatherland," or land of one's ancestors. (Mitchell's mother is German.)

were leading the Hurleytown Hornets by a score of 6–0 and it was the bottom of the seventh inning, I still had to take at least one more turn at bat. When there's only twelve guys on your whole team and you're the center fielder, you can't avoid it.

12 I wiped my hands on my knees, knocked imaginary dirt off my cleats. Nineteen, I thought.

13 The Hurleytown pitcher smiled when he saw me come up to the plate. All the pitchers in the Northern league did that. Then he mouthed the words. Easy out. I hate it when they do that.

14 I looked over toward the stands. My mom was smiling and nodding at me, even though she had both fists clenched around her soda can so hard that it looked like an hourglass. Uncle Tommy, who was next to her, just kept his face blank. I was grateful for that.

15 The pitcher wound up, kicked high just to show off, and let it go. Fastball, high and outside just where I like it. I took a cut that would have knocked down a wall if I'd been holding a sledgehammer. Unfortunately all I had was a bat. WHIFFF!

16 Strike one.

17 I don't have to tell you what happened with the next two pitches. Just the usual. Twenty in a row.

18 Mercifully, we finished the game without my coming around in the batting order again and us winning 7–1. I took my time in the locker room, soaped my long black hair and rinsed it out twice. Half of me hoped everybody would be gone by the time I came out. But the other half of me desperately wanted to not be alone, wanted somebody to be there waiting for me.

19 That's what I was thinking as I shuffled out of the gym, my duffel bag in one hand and my towel in the other. Then I saw Uncle Tommy still sitting there, all alone in the bleachers. He raised a hand, gesturing for me to join him.

20 It might have been my mom who encouraged Uncle Tommy to stay around and wait for me. But maybe not. After all, Uncle

Don't forget to **Notice & Note** as you read the text.

ANALYZE CONFLICT

Annotate: Mark details in paragraphs 12–17 that heighten the suspense created by the conflict.

Interpret: What do these details add to the experience of reading the story? Why did the author include these details rather than simply saying that Mitchell struck out for the twentieth time?

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NOTICE & NOTE

WORDS OF THE WISER

When you notice a wiser character giving advice about life to the main character, you've found a **Words of the Wiser** signpost.

Notice & Note: In paragraph 21, mark Uncle Tommy's comment to Mitchell. Then, circle the later paragraph that explains the meaning of that comment.

Analyze: What is the life lesson that Uncle Tommy is trying to give Mitchell?

VOCABULARY

Use Greek Roots The word *soar* comes from the Greek root *aura*, which means "breeze." Why does the word *soaring* fit as a way to describe an eagle's flight?

federal
(fĕd´ər-əl) *adj.* Something that is *federal* relates to the U.S. government in Washington, D.C., and not to state and local governments.

Tommy had been faithfully watching in the stands each time I whiffed out. He came to all my games, not just football in the the fall, where I'd found my groove in my sophomore year at both tight and D-end. Tackling other ballplayers, blocking and snagging the occasional pass were right up my alley. Unlike trying to tag that white little pill with either glove or bat.

21 "Indians invented baseball," Uncle Tommy said again. We were sitting at the very top of the stands where we had a great view of the high peaks that were beginning to turn red in the setting April sun. I knew he had to get back to his place and check on the hawks before dark, but he wasn't making a move to stand up, so I stayed put. My uniform was in my bag, but I had pulled my glove out and I was punching my left fist into it.

22 I looked up at him, ready to smile if I saw him grinning. But his face was serious.

23 "You know what I mean," he said.

24 Well, I did. I'd heard the whole rap before. There were no team sports in Europe before those early explorers stumbled into the new world and found Indians playing all kinds of team games—from lacrosse to basketball. Rubber balls were invented by Indians.

25 But I didn't say anything. I just pounded my glove a little harder.

26 Uncle Tommy looked up and nodded his head. I followed his gaze. There was a distant speck getting closer. A very big bird, the circle of its **soaring** flight carrying it closer to us. It wasn't Hawk or any of the other birds that Uncle Tommy was nursing back to health. It was bigger. An eagle. Pretty soon it was right overhead. I wondered how Uncle Tommy could do that. Call a great bird like that to us.

27 Folks around here knew that whenever anyone came across a big bird that had been hurt, maybe tangled with a power line or sideswiped by a truck, a hawk or an owl or even an eagle like the one above us, they could bring it to Uncle Tommy. He didn't have one of those **federal** licenses to care for birds of prey, but whenever game wardens came out to check on him, they never found anything. Uncle Tommy never caged or tied down any of his birds. He let them fly free. If they were too hurt to fly he kept them somewhere safe that the federal people couldn't find.

28 Sometimes Uncle Tommy made it all seem so easy.

29 "Mitchell," he said, "things that are supposed to come easy aren't always that easy to do."

30 Uncle Tommy, the mind-reading Zen master.

31 "Meaning what?" I said, like I was supposed to do.

32 "Do you like playing baseball?" Uncle Tommy asked. Of course he was not answering my question.

Don't forget to **Notice & Note** as you read the text.

33 "Baseball is great," I said. "It's just me. I stink."

34 "Hmm," Uncle Tommy said. Not a question, not a comment, but a lot more than both.

35 "Okay, so I'm good at running bases. Better than most, I guess. And when I do finally get the ball I can throw it hard and straight. But half the time I go out to shag a fly ball, I miss it. You ever notice how when I yell 'I've got it,' all the other fielders start praying?"

36 "Hmm," Uncle Tommy said again. He really wasn't going to let go of this, was he?

37 "Well, what about my batting?" I asked. "The only way I could ever get a hit was if the ball was as big as a watermelon and you set it up on a tee."

38 "And painted a bull's-eye on it?" Uncle Tommy said.

39 I couldn't help it. I had to laugh. For a while. Then I stopped, feeling empty inside.

40 "I quit!" I yelled, standing up and throwing my glove out onto the field. "I'm done with it."

41 Uncle Tommy didn't bat an eye at my temper tantrum. He just kept looking out at the mountains. So I stood there, not sure whether I should climb out of the stands and stomp off or go down on the field and pick up my glove.

42 "Why'd you say that?" Uncle Tommy finally asked in a soft voice.

43 "I hate this game!"

44 Uncle Tommy shook his head. "Why did you keep playing it so long?"

45 "Because the other guys won't let me quit. No . . . because my mom wants so bad for me to play baseball."

46 "And why is that?"

47 "Because she's got some idea that Indians should play baseball."

48 "Why?"

49 "Because there are teams with Indian names. Right?"

50 I looked over at Uncle Tommy and he shook his head.

51 "Mitchell," he said, "I knew your dad when he played ball at Haskell Indian School. My playing days were way behind me then, but I was there teaching in the crafts program. He was good enough to have pro scouts looking at him until he decided to go with the military instead. But even then he was a star on those armed forces teams."

52 I started crying then. Uncle Tommy was right. My mom wanted me to play baseball because she knew how much Dad loved the game. She'd met him when she came to one of his games on the base in Germany. She fell in love with the way he

NOTICE & NOTE
AHA MOMENT

When you notice a sudden realization that shifts a character's actions or understandings, you've found an **Aha Moment** signpost.

Annotate: Mark the two things that Mitchell suddenly realizes in paragraphs 52 and 53.

Predict: How might Mitchell change his actions now that he knows why he hasn't been playing well?

ANALYZE CONFLICT

Annotate: In paragraph 57, mark one thing that Uncle Tommy—in sharing the **Words of the Wiser**—thinks is improving for Mitchell and one thing he thinks Mitchell still has to work on.

Interpret: What does Uncle Tommy mean? How do these two things contribute to the conflict that Mitchell is experiencing?

ran like a deer after hitting the ball over the fence. Then she fell in love with him.

53 But he'd never be here in the bleachers to watch me play the game he loved best of all. I wanted so badly to connect with him that—even though I knew it was impossible—my mind was twisted against itself whenever I went out onto the field.

54 Uncle Tommy's hand was on my shoulder. He stayed silent until I'd cried myself out. Then he climbed down out of the stands with me when I went to pick up my glove—which had landed far out in left field.

55 "Time to check on the hawks," he said.

56 Uncle Tommy never drove. Instead he'd let me take him places in the old beater truck I'd bought with the money I'd earned working summers with him at the Indian Village, teaching the tourists about real Native people. Neither one of us said anything until we were almost at his place.

57 "Mitchell, maybe your mind is getting clear now, but you still need to train your eye," he said as we pulled in the drive. "We'll start tomorrow morning."

58 I came back at dawn. Of course he was already up and waiting for me with his own glove, a beautiful old Louisville Slugger,[5] and a whole box of baseballs. All stuff that he'd stored in that little attic of his, which somehow seemed to have more storage space than a cargo ship. He'd never let me go up there, but he was always producing unexpected things from it. Like that time he brought down two saddles and blankets and all the gear for riding and roping calves. But that's another story.

59 "Batting practice," he said, pointing at the home plate he had set up against the side of his house.

60 Uncle Tommy had been a pitcher when he was in Indian school and it turned out he could still bring it—fastball, slider, even a tricky little curve.

61 "Focus," he'd say. "Don't see anything except that ball getting bigger. Connect." Then he would whiz another one past me. But by Sunday afternoon I started making contact.

62 "Are you slowing the pitches down?" I said.

63 "Nope." Uncle Tommy smiled. "You are." He got ready to throw again. "Relax with power," he said. "Hard and easy."

64 He had another trick up his sleeve. "The way we always used to learn," he said, "was by watching nature. I got another teacher for you here."

65 He wrapped a deerskin around his arm and we walked out back.

---

[5] **Louisville Slugger:** official bat of Major League Baseball, originally designed by "Bud" Hillerich of Louisville, Kentucky.

66 “Hawk,” he called, holding up his arm. Uncle Tommy never gave names to wild animals more than that. A deer was just “Deer,” a bear was just “Bear.” But when he called out the word “Hawk,” the one hawk he was calling to was always the one that would come. This time it was the big red-tail. It dove down out of the tree, braked with its wings, and reached out its big talons to grasp his arm.

67 “How can this hawk catch a bird in flight at ninety miles an hour?” Uncle Tommy said.

68 “Because he sees it?” I asked.

69 Uncle Tommy shook his head. He wanted me to think.

70 “Because he sees where it’s going to be,” I said.

71 “Go ahead,” Uncle Tommy said. He lifted his arm and the hawk took flight. It whistled as it rose and then began circling overhead. I cut a piece of meat from the flank of the road-killed doe we’d picked up from the main road that morning. It was a piece about the size of a baseball. I cocked my left arm and heaved it.

72 Before it could hit the ground, that red-tail caught it out of midair with its claws.

73 Our next game was Wednesday afternoon. Instead of the usual heavy feeling of hopeless despair, I was feeling sick to my stomach. I felt like I might even throw up. And that wasn’t a bad thing. Whenever I threw up in the locker room before I went out on the mat to wrestle, I usually ended up doing good. In another couple of minutes we’d be heading out on the field. My gut roiled.

74 “Excuse me, guys,” I said, heading for the john.

75 “Hey,” Robby Mills, our shortstop said, “Sabattis is about to lose his lunch.”

76 “Cool,” Zach Branch said. He was on the wrestling team with me.

77 It wasn’t that big a game that day for most of us. It was the Carrier Falls Cougars we were playing and we’d beaten them already a few weeks ago by a score of 4–1, despite my striking out three times. But it was big enough for me. It started in the top of the third inning when I called for a fly ball and not only caught it, but threw it back in quick and hard enough to catch the Cougars runner who’d been on base between second and third. My first double play! Robbie almost cracked my ribs when he came running out from shortstop to hug me.

ANALYZE POINT OF VIEW

Annotate: Mark the words and phrases in paragraph 66 that suggest that Mitchell thinks Uncle Tommy has a special connection with animals.

Analyze: How does reading about Uncle Tommy from Mitchell’s perspective shape the way readers feel about the character of Uncle Tommy?

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78 Bottom of the third, I was the second batter up. I looked up just before the pitch and thought I saw a bird circling above the field. Then the pitcher reared back and let it fly. It was a curveball. I saw that clearly as it came toward me. I swear I could even see that there was a smudge of green from the turf on the ball's lacing as it rotated toward me. My swing was strong, but relaxed at the same time. Hard and easy. And I connected.

79 The ball hit the sweet spot on the bat. It was a sound half crack and half chunk, a sound I had heard before, just plain music. And the ball was rising, heading up and out, and I knew it was going far past any of the fielders, way out beyond the fence. People were yelling at me to run, but I was just standing there, watching it go, flying toward the sun.

80 And that was when the yelling stopped. It stopped as that hawk dove. It caught the ball in its claws, banked, flapped its wings, and floated off toward the distant mountains, taking what should have been my first home run with it.

81 "You got it, Dad," I whispered. Don't ask me why I said that or if it makes any sense. I mean, I knew it was just Uncle Tommy's red-tail.

82 I turned to the umpire, whose mouth was open as he watched the big bird disappear.

83 "Hey," I said in a soft voice, "I think I know what you should call it." Then I told him.

84 A big grin came to his face and he pointed off in the direction the hawk had gone.

85 He yelled it out and everybody in the park went wild.

86 The pitcher was so rattled by what had happened that he threw me an easy one on his next pitch that I stroked over the third baseman's head for a double.

87 I ended up that day with two more doubles and a sacrifice bunt to my credit. We won 5–2. And I played out the rest of that season with a batting average of .285 and a reputation as a better than average fielder. I even had a grand slam home run the last game of the season. But the best moment I ever had in baseball came that day against the Cougars. It came to me because of what Uncle Tommy taught me about letting go of anger and putting my heart in the game. It allowed me to have my best hit ever, even if it ended up being a foul ball.

ESSENTIAL QUESTION:

How do games impact our lives?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

Get together with a partner and talk about what happens in paragraphs 80–81. What was your response to this event?

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. This question has two parts. First answer **Part A**, then **Part B**.

Part A

Which best describes the main conflict in “Ball Hawk”?

Ⓐ Mitchell is playing baseball to make his mother happy.

Ⓑ Mitchell needs to reconnect to his heritage.

Ⓒ Mitchell has no talent at baseball so he requires extra training.

Ⓓ Mitchell plays badly because he is angry over his father’s death.

Part B

Select **two** pieces of evidence that support the answer to Part A.

Ⓐ ”Uncle Tommy, though, saved me from turning my back on being a skin.” (paragraph 4)

Ⓑ ”True, I’d always been good at other sports like football and wrestling, but baseball had me buffaloed.” (paragraph 6)

Ⓒ “My mom wanted me to play baseball because she knew how much Dad loved the game.” (paragraph 52)

Ⓓ “I wanted so badly to connect with him that—even though I knew it was impossible—my mind was twisted against itself whenever I went out onto the field.” (paragraph 53)

Ⓔ “Mitchell, maybe your mind is getting clear now, but you still need to train your eye,” he said as we pulled in the drive.” (paragraph 57)

2. How does paragraph 27 help develop the character of Uncle Tommy?

Ⓐ It emphasizes his compassionate nature.

Ⓑ It suggests he has a hidden past.

Ⓒ It compares him to a fierce predator.

Ⓓ It praises his knowledge of Indian folklore.

Ed

Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1 **ANALYZE** Inner conflicts are usually expressed through a character's thoughts. Reread paragraphs 4–10. What is Mitchell's attitude as he describes his conflicting feelings about playing baseball? Use this chart to fill in your responses along with evidence from the text:

Mitchell's Inner Conflicts	Mitchell's Attitude
His ethnic identity	
His performance at bat	
His mom's view of baseball	
His memories of his dad	

2 **CONTRAST** How does the author use the first-person point of view to show Mitchell's feelings about playing baseball and to contrast those feelings with his mother's feelings about his playing the game?

3 **ANALYZE** Why does Mitchell's mother want him to play baseball? What does Mitchell realize in paragraphs 42–52 as he explains his reasons for staying on the team?

4 **EVALUATE** Consider how different this story would be if it were told from a third-person point of view. Was first person the best narrative point of view for this story? Why or why not?

5 **DRAW CONCLUSIONS** What does Uncle Tommy, in his **Words of the Wiser** role, do to help resolve the conflict in the story? And how does this shape Mitchell's development in the story?

6 **ANALYZE** When a writer provides hints that suggest future events in a story, it's called **foreshadowing.** Identify and explain an example of foreshadowing that is also an **Aha Moment** in "Ball Hawk."

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Epilogue

Write a brief epilogue or concluding section that describes Mitchell's views of baseball one year after the story ends.

1. Consider how Mitchell might feel about baseball and his father's ties to it in a year.
2. Reveal where Mitchell is and what he's doing. Match the original story by continuing in the first-person point of view.
3. End by explaining whether Mitchell plans to continue playing baseball.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- **attitude**
- **consume**
- **goal**
- **purchase**
- **style**

Media

Baseball Card

Use details from the story and your own imagination to create a baseball card for Mitchell.

- As a group, review the text and note details about Mitchell's appearance, background, and batting average. Use your imagination to fill in any gaps.
- Find baseball cards on the Internet to use as a guide for the card's design and layout.
- Create your card. Draw Mitchell's picture on the front. Display biographical details and statistics on the back.
- Share and compare your card with others created by classmates.

Social & Emotional Learning

Players' Struggles

Some players thrive under pressure. Others grow tense. The latter response might result from an anxiety disorder such as social anxiety disorder (SAD).

- Find out how team players struggle with this problem.
- Discover what triggers anxiety disorders and what self-help tips are available.
- Share findings in a discussion with your class.

Expand Your Vocabulary

PRACTICE AND APPLY

Mark the letter of the answer to each question.

1. Which is an example of a **federal** employee?

   a. the president of the United States **b.** the governor of your state

2. Which is more likely to be a team **mascot?**

   a. a ship **b.** a panther

3. Which list includes three **consecutive** days?

   a. Monday, Wednesday, Friday **b.** Thursday, Friday, Saturday

Vocabulary Strategy

Greek Roots

Interactive Vocabulary Lesson: Common Roots, Prefixes, and Suffixes

The word *pathetic* from "Ball Hawk" contains the root *path*, which comes from the Greek word *pathos*, meaning "feeling," "suffering," or "disease." The root *path* is found in many English words. To understand a word containing *path*, use context clues—the words and sentences around the word—as well as your knowledge of the root.

PRACTICE AND APPLY

Choose the word below that best completes each sentence. Be ready to explain how the Greek root *path* helps give meaning to each word.

empathy **antipathy** **pathogen**

1. Researchers studied the ____________________ that causes the flu.
2. Despite their ____________________ toward one another, the two players worked well together on the field.
3. One way to show ____________________ is to imagine how you would feel in another's situation.

Watch Your Language!

Commonly Confused Words

Words that sound alike but have different meanings and spellings can cause problems for writers. Look at this example from "Ball Hawk."

> **"Baseball is great," I said. "It's just me. I stink."**

In this example, *it's* (meaning "it is") is often confused with *its* (the possessive form of *it*). Some other commonly confused words include the following: *accept/except*, *past/passed, there/their/they're*, and *to/two/too*.

Rereading your writing to correct errors will help you communicate more effectively. If necessary, consult a dictionary and determine which word has the meaning that fits your sentence.

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Interactive Grammar Lesson: Commonly Confused Words

PRACTICE AND APPLY

Mark the word that correctly completes each sentence. Then write the meaning of the word on the line.

1. Janine didn't want the game to (**affect/effect**) her friendship with Laila.

2. The basketball players wanted (**their/there/they're**) own special jerseys.

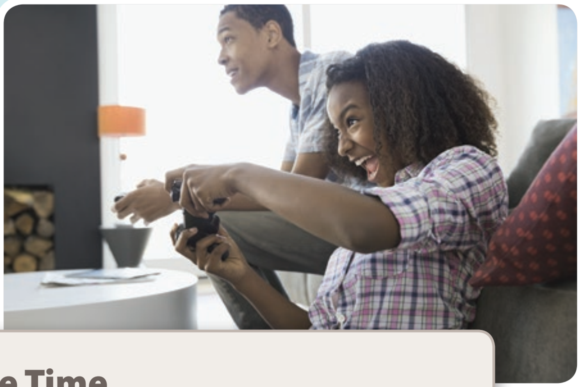
3. Mitchell swung the bat (**to/two/too**) soon.

Get in the Zone: The Psychology of Video-Game Design

Informational Text by **Aaron Millar**

Engage Your Brain

Choose one or more activities to start connecting with the informational text you're about to read.



Weigh in on Gaming

Video games are often highly praised or strongly criticized. What might be the positive or negative effects of video games? With a partner, list the positives and negatives of video games. Then, compare your list with other student pairs.

Game Time

List some video games you've played or heard about.

1. Discuss what makes them challenging.
2. Share how long it takes to master them (if mastery is possible).

Game Face

In the box, draw a favorite video-game character or an avatar you'd like to use when you play.

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Predict

Making predictions as you read nonfiction texts means making educated guesses about what the author will discuss next. As you read on, you may confirm or change your predictions. Identifying clues in text elements such as the following can help you make predictions.

- **Text Features:** Subheadings, boldfaced words, and graphics often reveal ideas that you can use to inform your predictions.
- **Structures:** The way text is organized (for example, cause/effect or sequence) helps you predict what the author will explain next.

Use the chart below as you analyze the selection.

Focus on Genre

Informational Text

- provides factual information and/or explanations
- presents evidence to support key ideas
- often contains text features, such as subheadings
- includes magazine and newspaper articles, legal documents, essays, and speeches

PREDICTION	TEXT EVIDENCE THAT CONFIRMS IT

Analyze Purpose and Perspective

An author's **purpose** is the reason an author writes a particular work. **Perspective** is the author's particular attitude or way of regarding the topic he or she is writing about. Here's how nonfiction authors establish a purpose and perspective:

- Through **diction,** an author's word choice.
- Through **syntax,** the way an author arranges words.

The author can use diction and syntax to develop his or her **voice,** or unique style, and **tone,** or attitude toward a subject. Voice and tone can influence perspective. As you read the selection, think about the author's purpose and his or her particular perspective.

Annotation in Action

In the model, you can see one reader's notes about part of the text. As you read the selection, look for places where you might make predictions.

Sound familiar?

Frustration is something every gamer knows all too well. But why do some video games completely absorb us in their world while others leave us howling at the screen? The answer has less to do with your ability to press buttons than it does with what's happening in your brain. Good games are designed to get you "in the zone"—a heightened state of concentration, and enjoyment, that psychologists call flow.

The author asks a question. I predict that he'll explain why some games are great and some aren't.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

- **absorb** ☐
- **wholly** ☐
- **immerse** ☐
- **irrelevant** ☐
- **disoriented** ☐

Turn to a partner and talk about the vocabulary words you already know. Then, write a few sentences about a brand-new video game you'd like to try. As you read "Get in the Zone: The Psychology of Video-game Design," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

There's no question that video games are a popular pastime. From the first video-game consoles and arcade video games in the 1970s to today's generation of online 3D and virtual-reality games, video games have captured the attention of players of all ages. What makes some games more popular than others? In this selection, author **Aaron Millar** gives his answer to that question.

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Get in the Zone:

The Psychology of Video-Game Design

Informational Text by **Aaron Millar**

Find out why some games hook you while others hold no appeal.

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1 The dragon rises above me, breathing flames into the night air. Stone ramparts crumble in the township; houses burn. Screams echo all around me. I have only one chance. His jaws open. I draw my sword. But before I can react, he's snatching me into his talons, throwing me in his mouth, and the hero . . . dies. In exactly the same place. Again. It's completely unfair. I throw my control pad on the floor, scream at the screen, and walk out of my bedroom in disgust.

2 Sound familiar?

3 Frustration is something every gamer knows all too well. But why do some video games completely **absorb** us in their world while others leave us howling at the screen?

ANALYZE PURPOSE AND PERSPECTIVE

Annotate: Mark details in paragraph 1 in which the author is talking about himself.

Interpret: What do you think is the author's purpose in opening the text with this description?

absorb
(əb-zôrb´) *v.* Things that *absorb* you occupy your time or attention.

The answer has less to do with your ability to press buttons than it does with what's happening in your brain. Good games are designed to get you "in the zone"—a heightened state of concentration, and enjoyment, that psychologists call flow.

4 In a state of flow even the most difficult tasks feel effortless and easy to complete. Just beat your best lap time by 10 seconds? That's flow. Killed the monster you were stuck on for two weeks? Welcome to the zone. "In a flow state," explains psychologist Jamie Madigan, author of psychologyofgames.com, "you don't have to think. Your performance is automatic. The rest of the world falls away, and you are **wholly** focused on the screen." Top athletes and rock stars describe this state of mind when they're performing at their best. But gamers have an edge: unlike the real world, video games are designed to get us into this state as quickly as possible—and keep us there. It's why we play: flow is fun. But some games are better than others. And here's why.

wholly
(hō´lē) *adv*. If a speech deals *wholly* with the history of the solar system, that is the only topic the speaker discusses.

NOTICE & NOTE

QUOTED WORDS

When you notice the author has quoted an expert, you've found a **Quoted Words** signpost.

Notice & Note: Mark the explanation that Jamie Madigan gives in paragraph 4.

Evaluate: Why does the author include this quote? What does it add to your understanding of flow?

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Challenge

5 If you kill the dragon the first time, it's boring; don't kill him the hundredth time and it's just plain annoying. Flow happens only when there's a perfect balance between the challenge of the game and the skill level of the player. "It should be difficult," Madigan says, "but just possible."

6 The reason has to do with the amount of information our minds can hold at any one time. Imagine your brain is like a backpack. If it's filled to the top with just the skills required for the game, there's no room left for any distractions. You're completely **immersed** in that imaginary world. But put in too much and your backpack will break—you'll get stressed and fed up with playing; too little, and you'll start thinking about that party next week.

7 It's a delicate balancing act: in order to keep us in the zone, games have to increase their level of difficulty at precisely the same rate at which players improve their level of skill. And everyone's different. "The secret," according to Madigan, "is designing games that have really clear feedback so that you know when you're doing something well or poorly, and why."

Focus

8 Imagine fighting a horde of zombies while being distracted by something out the window. Not easy, right? Flow requires focus. The games we love force us to concentrate at just the right level—but in order to get us in the zone, they must *direct* our concentration in the right way, too.

9 That's because focus, our ability to pay attention, is like a flashlight beam—it can only shine on one or two things at a time. Too much information, or **irrelevant** info, onscreen and our focus blows a fuse. We become **disoriented,** unmotivated, and unsure of what to do. The zombies win.

10 Ever been lost in a dungeon, not sure if you're supposed to find a key, move a block, or start again? That's bad flow. The best game designers keep us in the zone by steering our attention, like movie directors, from one challenge to the next—we're simply along for the ride.

PREDICT

Annotate: Mark the subheading that introduces paragraphs 5–7. Predict what you think will be discussed under that subheading.

Analyze: Review your prediction after you read the section. Did the text reflect your prediction? Explain.

immerse
(ĭ-mûrs´) *v.* If you *immerse* yourself in an activity, that activity is the only thing that you are focused on.

irrelevant
(ĭ-rĕl´ə-vənt) *adj.* Something that is *irrelevant* is unrelated to the matter under consideration.

disorient
(dĭs-ôr´ē-ĕnt´) *v.* To *disorient* is to make someone or something lose a sense of direction.

VOCABULARY

Verify Meaning Try to infer the meaning of the word *virtual* from its context in paragraph 12. If the meaning is still unclear, look up the word in a dictionary.

ANALYZE PURPOSE AND PERSPECTIVE

Annotate: Mark one opinion that appears in paragraph 13.

Analyze: What does the fact that an opinion is included tell you about the author's perspective?

Reward

11 Fighting the dragon should be fun, but we need a reason to keep trying, too. Goals are built into games to keep us coming back for more. But goals without rewards are like pancakes without maple syrup: hard to swallow and a lot less sweet.

12 That's because rewards release a chemical called dopamine in our brain, and that makes us feel good. When you get an A+ on your test, that warm feeling inside is the reward center of your brain having a party. And that same chemical is released by virtual rewards too. Just leveled up, or beat your best score? Hello, dopamine.

13 The key, according to Madigan, is designing games with "micro-rewards that are linked to longer term goals." Saving the king is a worthy mission, but should I storm the castle or sneak in undetected? The best games break long-term goals into clear, manageable chunks and reward us for achieving each one: search the store room for a grappling hook; steal the key from the guards; scale the tallest tower. Bingo. The king's free and has just given me my own province to rule.

14 Rewards are like fuel for flow. We need to keep filling up if we're going to slay the dragon, build our empire, and make it to the end of the game.

PSYCHOLOGICAL EDGE: TIPS FOR GAMERS

- Games are most fun when the level of difficulty is just above your level of skill. It should be hard, but not impossible. If you're screaming at the screen, it's probably a mismatch. Try manually adjusting the level of challenge instead.
- Increase your gaming flow by removing distractions before you play: turn off the lights, stop texting, and focus all your attention on the screen.
- If the game feels too open-ended, or you're not sure what to do next, try breaking down big goals into more immediate and manageable chunks.

TURN AND TALK

What video games put you in the zone? Discuss your thoughts with a partner.

ESSENTIAL QUESTION:

How do games impact our lives?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Select **two** sentences that express the purpose of the bulleted points under the heading "Psychological Edge: Tips for Gamers."

Ⓐ They give readers advice about how to play video games better and enjoy them more.

Ⓑ They list and rate several popular video games.

Ⓒ They summarize the author's ideas about the best way to play video games.

Ⓓ They present the author's main points regarding "flow."

Ⓔ They summarize the kinds of rewards that players of video games like best.

2. Read the excerpt from the text.

> But goals without rewards are like pancakes without maple syrup: hard to swallow and a lot less sweet.

Which statement best expresses the idea presented by the comparison in the excerpt?

Ⓐ It is easier to earn rewards when the goals are interesting.

Ⓑ It is difficult to pay attention to a goal when you're hungry.

Ⓒ It is easier to achieve a goal when there is a reward.

Ⓓ It is difficult to achieve small rewards like pancakes with syrup.

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Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

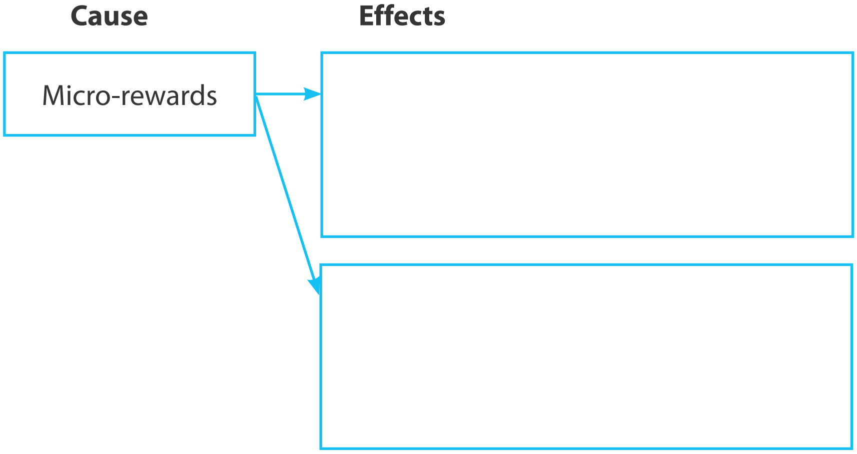
NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer the questions.

1. **SUMMARIZE** Reread paragraphs 3 and 4. Then summarize in a few sentences what the author means by "flow" in video games. How does that idea serve to introduce the other three sections in the essay—"Challenge," "Focus," and "Reward"?

2. **ANALYZE** Where in the text does the perspective change, and how does it change? How does the structure of the article help express the author's attitude toward the subject?

3. **CAUSE/EFFECT** A cause can have more than a single effect. According to the article, how do micro-rewards affect the player's experience of the game?



4. **INTERPRET** What was the author's purpose in first using a personal perspective and then a factual one?

5. **ANALYZE** What are two types of evidence the author offers to support his discussion of the concept of flow? Which type of evidence do you think is more effective? Explain.

6. **ANALYZE** Reread the **Quoted Words** of Jamie Madigan in paragraph 7. How do this expert's opinions support the author's claims? Cite evidence to support your answer.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Video-Game Storyline

Describe a story you'd like to develop into a video game.

1. First, determine the type of game it will be. What's the overall goal? Will it include role-play? Will there be lots of action? What will make it fun?
2. Generate ideas for the story, including details of the setting and characters.
3. Craft your story to fit your game type.
4. Work on developing the world of your game.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

attitude

consume

goal

purchase

style

Media

Sketchnote

Use this visual form of note-taking to capture the big ideas of the article.

- Closely review the article for important details. Pay attention to the subheadings.
- Draw doodles or simple figures to use in the place of words. For example, a stack of wavy lines can represent the idea of "flow." Two wide eyeballs can stand for the idea of "focus."
- Use arrows to connect your ideas. Use stars to highlight important facts or quotes.
- You can include short phrases to describe big ideas. Try to contain the words in frames to keep them short.

Speaking & Listening

Group Discussion

Adapt what you learned in "Get in the Zone" to discuss another video game. In a small group, give a rating to a video game you've played (or would like to).

- Choose a specific game. In the discussion, use precise details to describe it.
- Describe your (real or imagined) experience playing the game. Evaluate its flow—that is, how well it makes you focus on and enjoy the action.
- Offer either praise or suggestions for improving the game.

Expand Your Vocabulary

PRACTICE AND APPLY

Mark the letter of the word whose meaning is similar to the vocabulary word. Verify your answers by using an online dictionary or thesaurus.

1. **absorb**
   - **a.** bleed
   - **b.** consume
   - **c.** sing

2. **wholly**
   - **a.** totally
   - **b.** partially
   - **c.** fortunately

3. **immerse**
   - **a.** submerge
   - **b.** uncover
   - **c.** enormous

4. **irrelevant**
   - **a.** dreamlike
   - **b.** appropriate
   - **c.** unnecessary

5. **disorient**
   - **a.** clarify
   - **b.** confuse
   - **c.** doubt

Vocabulary Strategy

Verify Meaning

When you come across an unfamiliar word in a text, use the following steps to verify the word's meaning:

1. Infer the likely meaning of the word or phrase by using context—surrounding words and sentences.
2. Substitute a likely meaning in the sentence to check for sense.
3. Look up the word in a dictionary to verify its meaning.
4. If there are multiple definitions, determine which one fits best.

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Interactive Vocabulary Lesson: Context Clues

PRACTICE AND APPLY

Find the word *undetected* in paragraph 13 of the selection. Then, use the four steps above to determine the word's meaning. Write the sentence and your thinking about the meaning below.

Watch Your Language!

Misplaced Modifiers

Modifiers are words or groups of words that change, limit, or add to the meanings of other words. Adjectives and adverbs are common modifiers. Other modifiers include prepositional phrases, participial phrases, and infinitive phrases. Modifiers should be placed as close as possible to the words they modify in order to avoid confusion.

Misplaced Modifiers Sometimes a modifier is placed so far away from the word it modifies that the meaning of the sentence is unclear. Prepositional phrases and participial phrases are often misplaced. Even a whole clause can be misplaced, as in this example:

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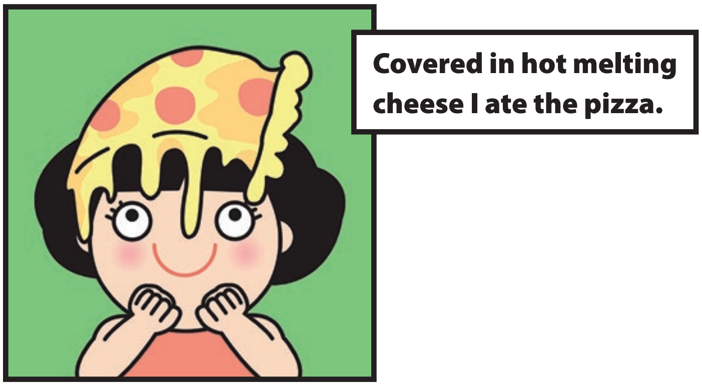
Interactive Grammar Lesson: Placement of Modifiers

Misplaced: **We trapped the zombie in the cellar that was menacing the town.**
Clearer: **We trapped the zombie that was menacing the town in the cellar.**

In the above example, the zombie, not the cellar, was menacing the town. One way to correct the sentence is to move the adjective clause *that was menacing the town* closer to the noun it modifies—*zombie*.


Covered in hot melting cheese I ate the pizza.

PRACTICE AND APPLY

Revise each sentence to correct the misplaced modifier.

1. We fought the ogres with our bare hands who were chasing us.

2. I will not lend any video games to anyone from the video game store.

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It's Not Just a Game!

Informational Text by **Lori Calabrese**

ESSENTIAL QUESTION:
How do games impact our lives?

Engage Your Brain

Choose one or more activities to start connecting with the selection you are about to read.

Phone Research

Quickly research the history of a sport or game. Make sure you answer these questions:

- where and when it began
- how it spread and became popular

Emoji Reaction

Draw an emoji that expresses your interest in playing and watching a sport or a game. Then draw another emoji to show your interest—or lack of interest—in another sport or game.

Game Plan

Imagine a new board game. Write a description of it, including the goal of the game and the characters playing it.

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Determine Central Ideas

In an informational text, a **central idea,** or main idea, is the most important idea about a topic. It may be stated directly in a sentence, or it may be implied. The central idea is often suggested by smaller key ideas, each developed in a paragraph or longer section of the work.

Central ideas are supported by details or facts and other pieces of information that build upon and clarify the ideas. As you read "It's Not Just a Game!," keep track of key ideas and supporting details by taking notes using the chart below.

Focus on Genre

Informational Text

- provides facts and explanations
- includes details that support a central idea about the topic
- answers *who, what, where, when, why,* and/or *how* questions
- may include text features, such as subheadings, to help organize information

CENTRAL IDEAS	SUPPORTING DETAILS

Analyze Organizational Structure

Effective informational writing almost always follows an **organizational pattern,** or structure. For example, an author may present information in chronological order (the time order in which events happened) or in order of importance. Sometimes an author chooses a **descriptive pattern,** presenting various kinds of information about the topic—historical background, characteristics, examples, comments from experts, comparisons, and so on. To organize the information, the author may use subheadings, such as those within "It's Not Just a Game!"

As you read "It's Not Just a Game!" pay attention to how the author presents various kinds of information. Consider how each kind of information helps you understand the topic.

Annotation in Action

In the model, you can see one reader's notes about a section of "It's Not Just a Game!" As you read the selection, mark details you connect to and details you want to learn more about.

Whether you run a race, bounce a basketball, or hurl a baseball home, you do it because it's fun. Some scientists claim play is a natural instinct—just like sleep. That might explain why sports are likely to be as old as humanity.

These are sports I know. I like running and playing hoops.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

accomplishment	☐
negotiate	☐
mutual	☐
utilization	☐

Turn to a partner and talk about the vocabulary words you already know. Then, write a one-paragraph opinion of any sport, using as many of the vocabulary words as you can.

As you read "It's Not Just a Game!" use the definitions in the side column to help you learn the vocabulary words you don't already know.

Background

Lori Calabrese worked as a TV producer for ten years and then became a writer after she had children. Her first book was the well-received picture book *The Bug That Plagued the Entire Third Grade*. She also has written many nonfiction articles for young people. Calabrese says that she is "forever probing people and places in search of information." She notes, "I love research—in fact, I can't get enough."

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It's Not Just a Game!

Informational Text by **Lori Calabrese**

Discover what sports can add to our lives.

1 Whether you run a race, bounce a basketball, or hurl a baseball home, you do it because it's fun. Some scientists claim play is a natural instinct—just like sleep. That might explain why sports are likely to be as old as humanity.

2 Some claim sports began as a form of survival. Prehistoric man ran, jumped, and climbed for his life. Hunters separated themselves by skill, and competition flourished. Wall paintings dating from 1850 B.C., that depict wrestling, dancing, and acrobatics, were discovered in an Egyptian tomb at Bani Hasan.[1] The ancient Greeks revolutionized sports by holding the world's first Olympic games at Olympia in 776 B.C. But it wasn't until the early nineteenth century, that sports as we know them came into play. (Pardon the pun!) Modern sports such as cricket,[2] golf, and horse racing began in England and spread to the United States, Western Europe, and the rest of the world. These sports were the models for the games we play today, including baseball and football.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

ANALYZE ORGANIZATIONAL STRUCTURE

Annotate: In paragraph 2, mark references to three groups of people from the past.

Analyze: Review the entire paragraph. How does the author use time order to organize information?

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[1] **Bani Hasan** (bän´ē hä-sŏn´)**:** ancient Egyptian burial site, located along the Nile River.

[2] **cricket** (krĭk´ĭt): English team sport, played with a bat, ball, and wickets.

3 All organized sports, from swimming to ice hockey, are considered serious play. There are rules to obey, skills and positions to learn, and strategies to carry out. But Peter Smith, a psychology professor at Goldsmiths, University of London, and author of *Understanding Children's Worlds: Children and Play* (Wiley, 2009), says, "Sport-like play is usually enjoyable and done for its own sake."

DETERMINE CENTRAL IDEAS

Annotate: In paragraph 4, mark the sentence that captures the central idea of the section.

Analyze: How does this idea relate to the heading of the paragraph?

Different Sports for Different Folks

4 Sports come in many shapes and sizes. Both team and individual sports have advantages and disadvantages, but most people find that from an early age, they are drawn toward one or the other. In a team sport like soccer, you're part of a group, striving to be a winning team. That means putting the team ahead of your own **accomplishments.** You must learn to get along with your teammates and share responsibility. In an individual sport like tennis, you're usually only concerned about your own performance. That can make these sports more challenging.

accomplishment (ə-kŏm´plĭsh-mənt) *n.* An *accomplishment* is a task that you succeed in doing.

The Ultimate Value of Sports

5 Whether it's football or golf, there's little doubt about the value of sports. According to the American Academy of Pediatrics (AAP), "play is essential to the cognitive, physical, social, and emotional well-being of children and youth." Play exercises not only our bodies but also our minds. Sports teach us about ourselves and our world. We learn how to **negotiate** plans, settle disagreements, and how to monitor our attitude. The skills we learn playing can be applied to school and work. Since organized sports are a hands-on, minds-on learning process, they stimulate our imagination, curiosity, and creativity. Research on play, including sports, indicates it is important to healthy brain development. We use language during play to solve problems; we use thinking when we follow directions to a game; and we use math skills to recognize averages and odds of each sports play.

negotiate (nĭ-gō´shē-āt´) *v.* When you *negotiate*, you work with others to reach an agreement.

6 Sports also raise our energy level and act as antidepressants. Activity increases the brain's level of chemicals called *endorphins,* which boost mood. When we start moving and having fun, we feel good about ourselves.

Forgetting the Fun

7 In a perfect world, everyone would have fun playing sports. But that's not always the case. Sports can get aggressive and cause scrapes, bruises, and broken bones. They can also hurt

NOTICE & NOTE

CONTRASTS AND CONTRADICTIONS

When you notice a sharp contrast between two or more elements in a text, you have found a **Contrasts and Contradictions** signpost.

Notice & Note: Mark text describing why the psychological response of players in self-initiated games can differ from the response of team-sport players.

Analyze: Why do you think the author chooses to include this contradictory information?

us psychologically. David Elkind, professor emeritus of Child Development at Tufts University and author of *The Power of Play,* says that when young children play self-initiated games such as tag or hide-and-seek, “misunderstandings and hurt feelings are part of the learning process and happen in a context of **mutual** respect. Those playing organized team sports don’t have the same supportive network. The sense of competition outweighs the sense of cooperation and can be hurtful to the child’s sense of self and self-esteem.” Playing sports is usually fun, but sometimes we can get frustrated. It might be because of the pressure to win, parents who yell and scream from the stands, or coaches who treat us unfairly. Sports are supposed to bring people together, but they can also drive people apart. When sports are separated into skill level, gender, or ethnicity, some players feel isolated, begin to forget the fun in sports, and even want to quit. Sports may not always be a positive experience, but even when they’re not, they give us a dose of how to face life’s challenges.

mutual
(myo͞o´cho͞o-əl) *adj.* Something is *mutual* when everyone treats each other the same way or shares the same feeling.

Making Sports Work for Us

8 Playing sports doesn’t mean you have to play on a varsity team. And very few people have what it takes to be a professional athlete. But your school basketball coach or gymnastics teacher has found a way to make play their work. And in doing so, they’ve found the work best suited to who they are. According to Elkind, “Whenever we combine play with work, as in our hobbies, cooking, gardening, sewing, and carpentry, it is the full **utilization** and integration of all our interests, talents, and abilities. It’s an activity that makes us feel whole.”

Close Read Screencast

Listen to a modeled close read of this text.

utilization
(yo͞ot´l-ĭ-zā´shən) *n. Utilization* is putting something to use in an effective way.

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9 Play is so important to our development that the United Nations High Commission for Human Rights has included it as a right of every child.[3] In other words, it's your birthright to play! And there's no better place to play and learn about the world than on a sports field. So regardless of *your* sport—from swimming to soccer—play to have fun and you'll automatically win!

DETERMINE CENTRAL IDEAS

Annotate: Review paragraphs 10–15. Mark text in each paragraph that expresses the paragraph's key idea.

Summarize: Summarize the central idea of paragraphs 10–15 in your own words.

Keep Your Eye on the Ball

10 Are your eyes glued to the TV when a basketball superstar takes the court or a baseball superstar steps to the plate? While fans fill arenas, even more click on their TVs to watch athletes slam a puck into a net or hit a ball with a fat stick. Play isn't only something to do; it's also something to watch others do.

11 Sports are a form of entertainment. The joy you and your teammates get by working together is the same joy your family, friends, and other spectators get when they watch. Fans experience the thrill of victory and the agony of defeat,[4] just like the players on the field. Think of all the applauding, shouting, and yelling that happen at sporting events. It's a way for many of us to live vicariously through the players' actions.

12 Sports are also social events—opportunities for strangers to cheer together and debate outcomes. A Saturday morning game is a great way to spend time with family.

13 Sports involve learning, too. Fans research players, teams, and the sports themselves. How many fans do you know who are walking encyclopedias of sports trivia?

14 Why do so many of us watch sports and have a favorite team? Studies show that it fills both emotional and psychological needs. We feel self-confident and experience joy when our favorite team wins. Sports fulfill our human need to belong, and many fans, whether their team wins or loses, enjoy the suspense that allows them to release their emotions. Where we live, our family background, peer pressure, and our own sense of self (identity) all determine which baseball cap we wear and why we root for *our* team.

15 So the next time you put on your Red Sox cap and tune in to the game, remember it's not just about the amazing pitchers and batters, but about the way you feel when you watch *your team* play.

---

[3] **United Nations High Commission for Human Rights:** In 1989, the United Nations passed the Convention on the Rights of the Child, a treaty that protects the human rights of every child.

[4] **the thrill of victory and the agony of defeat:** This sports phrase was originally part of the introduction to *Wide World of Sports,* a popular TV program that ran from 1961 to 1998.

TURN AND TALK

Do you like to play sports? Watch sports? With a partner, discuss how important sports are to people's lives today, and why.

ESSENTIAL QUESTION:

How do games impact our lives?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. How does the author support the central idea in the section "Forgetting the Fun" that team sports can be psychologically damaging?

Ⓐ She cites an author of a book on play.

Ⓑ She provides examples of coaches who are unfair.

Ⓒ She suggests that sports can cause broken bones.

Ⓓ She notes that parents can put pressure on kids to win.

2. Select **two** pieces of evidence in the section "Keep Your Eye on the Ball" that support the idea that sports benefit both spectators and players.

Ⓐ "Sports are a form of entertainment." (paragraph 11)

Ⓑ "The joy you and your teammates get by working together is the same joy your family, friends, and other spectators get when they watch." (paragraph 11)

Ⓒ "A Saturday morning game is a great way to spend time with family." (paragraph 12)

Ⓓ "Sports involve learning, too." (paragraph 13)

Ⓔ "Sports fulfill our human need to belong, and many fans, whether their team wins or loses, enjoy the suspense that allows them to release their emotions." (paragraph 14)

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Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer the questions.

1 **ANALYZE** Think about how "It's Not Just a Game!" is organized. How do the first three paragraphs relate to the rest of the text?

2 **CONNECT** How do the headings help you determine the central ideas in each section of the text? What do the headings suggest about the structure of the text?

3 **ANALYZE** What structure does the author use to organize the ideas in paragraph 4? How does this section contribute to the article?

4 **COMPARISON/CONTRAST** According to the author, in what ways can individual sports be more challenging than team sports? Fill in your response in this chart.

TEAM SPORTS		INDIVIDUAL SPORTS
	vs.	

5 **EVALUATE** In paragraph 9, the author tells readers, "[P]lay to have fun and you'll automatically win!" Do you agree or disagree with this statement? Why?

6 **SUMMARIZE** How does the author develop the central idea that sports can build our brains, not just our bodies?

7 **INTERPRET** In paragraph 7, the author details certain **Contrasts and Contradictions** in describing the ups and downs of being a player. What is the most important idea the author is trying to communicate about dealing with sports challenges?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Text Your Opinion

In the form of a text message, write an opinion of at least one of the sports you read about in “It’s Not Just a Game!”

1. Tell whether the ideas of the article affected your view.
2. Support your view with a quotation from the article.
3. Discuss your text with a small group.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- attitude
- consume
- goal
- purchase
- style

Speaking & Listening

Present an Infographic

Work with a partner to create an infographic poster about sports to present in a class discussion. The infographic should include both the positive and negative sides of the sports covered in “It’s Not Just a Game!”

- Sketch possible designs.
- Figure out how to present text visually (for example, through captions or callout boxes). Keep text brief.
- Choose eye-catching colors to grab viewers’ attention.

Social-Emotional Learning

Sports Songs Playlist

List three to five songs played frequently at sports events, and then rank them according to how inspiring they are.

- Listen to pinpoint the motivating message of each song’s lyrics.
- Identify the emotion each song stirs. Which songs pump up a crowd or boost a team’s spirits?
- As you share your playlist with a partner, explain why each song inspires.

Expand Your Vocabulary

PRACTICE AND APPLY

Complete each sentence to show that you understand the meaning of the vocabulary word.

1. The senator's greatest **accomplishment** was ____________________.
2. Because the two sides agreed to **negotiate**, ____________________.
3. Fans of the same sports team have a **mutual** ____________________.
4. Plans for **utilization** of the empty building included ____________________.

VOCABULARY STRATEGY

↳ Thesaurus

A **thesaurus** is a reference aid that lists synonyms, or words with similar meanings. Writers can use a print or digital thesaurus to find the exact word they need. A thesaurus entry usually looks something like this:

> **isolated** *adj.* separated, set apart, confined, cut off, disconnected

The fact that a thesaurus shows you several synonyms doesn't mean that all of the synonyms would work equally well in a sentence. Choose the synonym that best captures the meaning you want to convey and reflects your style as a writer.

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Interactive Vocabulary Lesson: Using Reference Resources

PRACTICE AND APPLY

Choose four words in paragraph 12 of "It's Not Just a Game!" Use a print or digital thesaurus to find synonyms for those words. Then, rewrite the paragraph, using appropriate synonyms for the words you chose.

Watch Your Language!

Verbals

A **verbal** is a verb form used as a noun, an adjective, or an adverb. A **participle** is a verbal that functions as an adjective to modify a noun or pronoun.

VERB	PRESENT PARTICIPLE	PAST PARTICIPLE	ADJECTIVE USE
hurry	hurrying	hurried	hurrying commuters; a hurried meal
fall	falling	fallen	the falling leaves; fallen snow

A **participial phrase** is made of a participle and any other words that complete its meaning. The participial phrase is underlined in each of these sentences. The whole phrase functions as an adjective.

> **They listened for the buzzer signaling the end of the game.** (participial phrase modifies the noun *buzzer*)
>
> **Lined up on the bench, the players awaited their turn at bat.** (participial phrase modifies the noun *players*)
>
> **Improving our teamwork, we won the last five games of the season.** (participial phrase modifies the pronoun *we*)

PRACTICE AND APPLY

Circle the participial phrase in each sentence. Draw an arrow to the word it modifies.

Interactive Grammar Lesson: Verb Phrases and Verbals

1. Running a long race, the runners pushed themselves to keep going.

2. She could see someone in the distance flagging down the runners.

3. The runner saw cups of water sitting on a table.

4. Slowing down to grab a cup, the runner bumped against the table.

Collaborate & Compare

ESSENTIAL QUESTION:
How do games impact our lives?

Compare Themes

From sonnets to haiku, from ballads to epic poems, from odes to elegies, poets are always seeking creative freedom in poetic forms, old and new. Think about how the form of each poem—along with its use of rhythm, sound devices, and figurative language—creates layers of meaning.

A

from
The Crossover

Novel in Verse by **Kwame Alexander** pages 446–450

B

Double Doubles

Poem by **J. Patrick Lewis** pages 457–458

After you have read both selections, you will collaborate with a group in making a thematic comparison, following these steps:

- Identify Important Details
- Determine Themes
- Compare Themes
- Make a Class Presentation

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from The Crossover

Novel in Verse by **Kwame Alexander**

Engage Your Brain

Choose one or both activities to start connecting with the poems you are about to read.

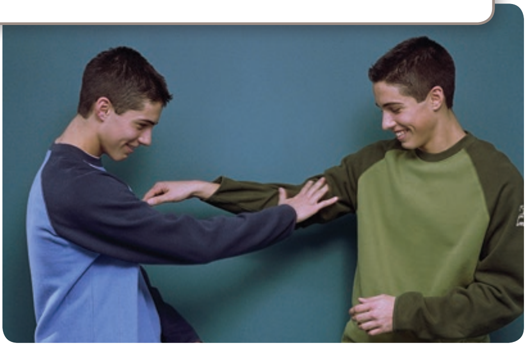
What Crosses Your Mind?

The Crossover takes its name from a basketball term. If you know the term, write its definition in your own words. If it's unfamiliar to you, look it up and write the meaning.

Two of a Kind

Twin brothers are at the center of *The Crossover*. Twins have inspired many ideas about identity and individuality. What have you wondered about twins? Conduct brief research and jot down any discoveries. Explore:

- common beliefs or misunderstandings
- what makes twins fascinating to scientists
- twins' shared bonds and separate identities



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Analyze Novel in Verse

A **narrative poem** tells a story. Some narrative poems are brief, like old ballads that were originally sung. Others are book-length, including ancient works such as the *Odyssey* and *Beowulf*.

The Crossover, by Kwame Alexander, is a **novel in verse**—a novel-length narrative told in poetry instead of prose. As you read the excerpts from *The Crossover*, " note examples of these characteristics of novels in verse:

• Organized into scenes, each with a setting and a plot
• Presents a speaker and other characters, often interacting and even conflicting; usually shows the speaker's emotions
• May include graphic elements (unusual line breaks and line length; unusual punctuation and type styles/sizes)
• Expresses a theme in each scene, creating a "life lesson" that relates to the novel in verse as a whole

Focus on Genre

Novel in Verse

- has many of the characteristics of a story, including setting, characters, and plot (which may include conflict)
- is structured in stanzas instead of in paragraphs
- usually uses vivid word choices and figurative language to make the topic easy to visualize

Analyze Figurative Language

Writers use **figurative language** to emphasize ideas, create mental images, or stir readers' emotions. Two common types used in poetry are metaphor and personification.

In a **metaphor**, the poet compares two basically unlike things that have one or more qualities in common. A metaphor makes a direct comparison and does not use the word *like* or *as*.

In **personification**, the poet gives human qualities to an animal, object, or idea.

As you read the excerpts from *The Crossover,* consider what the poet wants to say and the images or feelings he wants to inspire.

Annotation in Action

The model shows a student's note about a section of *The Crossover*. As you read the excerpts, think about the elements of verse novels.

. . . I snicker
but it's not funny to him,
especially when I take off from center court,
my hair like wings,
each lock lifting me higher and HIGHER
like a 747 ZOOM ZOOM!

This may be an important moment. The figurative language helps me "see" what's happening.

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Background

Kwame Alexander (b. 1968) is an American poet, novelist, and educator. He has written more than two dozen books and has won numerous literary awards. Alexander frequently travels to schools to read and discuss poetry and lead writing workshops.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

from

The Crossover

by **Kwame Alexander**

Are twins Josh and JB identical as basketball players? Allow Josh to make things clear.

JB and I

are almost thirteen. Twins. Two basketball goals at
opposite ends of the court. Identical.
It's easy to tell us apart though. I'm

an inch taller, with dreads to my neck. He gets
his head shaved once a month. I want to go to Duke,
he flaunts Carolina Blue. If we didn't love each other,

we'd HATE each other. He's a shooting guard.
I play forward. JB's the second
most phenomenal baller on our team.

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He has the better jumper, but I'm the better
slasher. And much faster. We both
pass well. Especially to each other.

To get ready for the season, I went
to three summer camps. JB only went to
one. Said he didn't want to miss Bible school.

What does he think, I'm stupid? Ever since
Kim Bazemore kissed him in Sunday school,
he's been acting all religious,

thinking less and less about
basketball, and more and more about
GIRLS.

At the End of Warm-Ups, My Brother Tries to Dunk

Not even close, JB.
What's the matter?
The hoop too high for you? I snicker
but it's not funny to him,
especially when I take off from center court,
my hair like wings,
each lock lifting me higher and HIGHER

like a 747 ZOOM ZOOM!
I throw down so hard,
the fiberglass trembles.
BOO YAH, Dad screams
from the top row.
I'm the only kid
on the team
who can do that.

The gym is a loud, crowded circus.
My stomach is a roller coaster.
My head, a carousel.

Don't forget to
Notice & Note as you
read the text.

ANALYZE NOVEL IN VERSE

Annotate: In lines 13–21, mark the ways in which the speaker says JB has changed.

Infer: How do these details seem to suggest a possible conflict between Josh and JB?

ANALYZE FIGURATIVE LANGUAGE

Annotate: In lines 9–18, mark an example of a metaphor and an example of personification.

Critique: How does this figurative language contribute to readers' understanding and enjoyment of the poem?

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NOTICE & NOTE

WORDS OF THE WISER

When you notice a wiser character giving advice about life to the main character, you've found a **Words of the Wiser** signpost.

Notice & Note: Mark the advice that the coach offers to the players.

Interpret: What life lesson does the coach want the players to learn?

The air, heavy with the smell
of sweat, popcorn,
and the sweet perfume
of mothers watching sons. Our mom, a.k.a. Dr. Bell, a.k.a. The
Assistant Principal,
is talking to some of the teachers
on the other side of the gym.
I'm feeling better already.
Coach calls us in,
does his Phil Jackson impersonation.
Love ignites the spirit, brings teams together, he says.

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Don't forget to **Notice & Note** as you read the text.

JB and I glance at each other,
ready to bust out laughing,
but Vondie, our best friend,
beats us to it.
The whistle goes off.
Players gather at center circle,
dap[1] each other,
pound each other.
Referee tosses the jump ball.
Game on.

Ed

Text in Focus Video

Learn more about analyzing graphic elements.

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[1] **dap** (dăp): to give a congratulatory greeting by tapping a closed fist on top of and on the bottom of the other person's fist.

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ANALYZE NOVEL IN VERSE

Annotate: Mark examples of unusual punctuation, capitalization, and line length in "The Sportscaster."

Analyze: Why do you think the poet chose these unique graphic elements?

The Sportscaster

JB likes to taunt and
trash talk
during games
like Dad
used to do
when he played.

When I walk onto
the court
I prefer silence
so I can
Watch
React
Surprise.

I talk too,
but mostly
to myself,
like sometimes
when I do
my own
play-by-play
in my head.

TURN AND TALK

What are your impressions of Josh, the speaker of *The Crossover?* Discuss your thoughts with a partner.

ESSENTIAL QUESTION:

How do games impact our lives?

Review your notes and add your thoughts to your Response Log.

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Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. What can you infer about the speaker based on lines 16–18 of "At the End of Warm-Ups, My Brother Tries to Dunk"?

Ⓐ He is feeling nervous.
Ⓑ He is suffering from an illness.
Ⓒ He believes sports fans are too noisy.
Ⓓ He does not like to play in the school gym.

2. This question has two parts. First answer **Part A**, then **Part B**.

Part A

Which statement best describes the relationship between JB and the speaker?

Ⓐ They are each envious of the other.
Ⓑ They are very close and like the same things.
Ⓒ They frequently argue with one another.
Ⓓ They are rivals and also best friends.

Part B

Which **two** paraphrases of details from the selection best support the answer to Part A?

Ⓐ Others see that we are not like each other.
Ⓑ Our physical appearance, even our hair, is different.
Ⓒ We might not even like each other if we didn't love each other.
Ⓓ One of us is good at some things, the other is good at other things, and each of us thinks he is better than the other.
Ⓔ Things are changing as we get older and make new friends.

Ed
Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer the questions.

1. **COMPARE** In lines 1–2 of "JB and I," the speaker compares JB and himself to "goals at / opposite ends of the court." What figurative and connotative meanings are suggested by this phrase?

2. **INFER** How does the use of capital letters in "JB and I" and "At the End of Warm-Ups, My Brother Tries to Dunk" affect your understanding of the speaker's personality in each poem?

3. **CONNECT** Review lines 16–18 of "At the End of Warm-Ups, My Brother Tries to Dunk." What images do these metaphors create, and how do these words help express what the speaker is feeling?

4. **INFER** Reread lines 27–33 of "At the End of Warm-Ups, My Brother Tries to Dunk." Why do you think the twins want to laugh after this **Words of the Wiser** moment?

5. **SYNTHESIZE** How does each poem add to the structure of this verse novel? What theme do the poems work together to express?

6. **ANALYSIS** How does the speaker use **Comparison and Contrast** in describing himself and his brother in "The Sportscaster"? Fill out a comparison chart like this one:

Josh and JB

Alike	Different

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

attitude
purchase
consume
style
goal

Writing

Poem with Type Effects

Write a sports poem that includes special type (hand-drawn, printed, or colored) to highlight the physical qualities of a particular sport.

1. Look closely at line 8 of "At the End of Warm-Ups, My Brother Tries to Dunk," noticing how poet Kwame Alexander plays with type sizes to illustrate an action.
2. Think of strong action words to include in your poem to help readers "see" what's happening.
3. Use figurative language in describing actions. You might choose to use special type for some of this descriptive language.

Media

Podcast

Work in a small group to create a podcast in which participants share their responses to the excerpt from *The Crossover*.

- Review answers or notes you made while reading the selection. Highlight the points you'd like to share.
- Plan questions with your group. Create, at minimum, an outline of a script. Assign roles to each group member, including a moderator for the podcast.
- To help your discussion flow smoothly, practice your talk before recording.

Research

Basketball Guide

Since basketball is at the center of *The Crossover*, look into different aspects of the game and share you findings with your class.

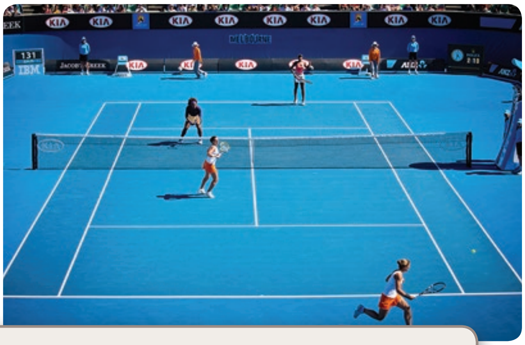
- Find out the number of players and everyone's role on the court.
- Learn some key rules of the game. What happens when a player breaks a rule?
- If possible, learn and demonstrate certain moves, such as the crossover.

Double Doubles

Poem by **J. Patrick Lewis**

Engage Your Brain

Choose one or both activities to start connecting with the poem you are about to read.



Sister vs. Sister

Venus and Serena Williams are famous, but how much do you know about their tennis careers? Do brief research to answer these questions.

1. Which sister is older?
2. How old was each sister when she began professional play?
3. How many times have the sisters faced each other as opponents?

Pass the Tennis Ball

Use a tennis ball to share anything you think you know about the game of tennis, its terms, and its rules. While sitting in a circle, pass the ball to a classmate who will offer one fact about the sport. See how many facts you can discover. Write or sketch what you know.

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Analyze Two-Voice Poetry

Most poems have a single voice. But in a popular new form of poetry called **two-voice poetry,** two distinct speakers express themselves. They may be conversing with each other, or they both may be trying to talk to you at the same time. This kind of poem allows you to experience two points of view at once. It also encourages you to compare the poem's speakers.

Note these characteristics of two-voice poems:

- They are meant to be read aloud by two people, each assuming the voice of one of the speakers.
- They are usually set up in two columns, with each column representing one speaker's voice. If both speakers are meant to speak the same words at the same time, either the shared words appear in both columns or the poet creates a middle column for those words.
- They should be read sequentially, from left to right, line by line and from top to bottom.

Watch for and make notes about these characteristics as you read "Double Doubles."

Focus on Genre

Two-Voice Poetry

- is more about thoughts and feelings than about a story
- expresses ideas about a topic or theme from the perspective of two different speakers
- is structured in a way that makes it clear which lines are spoken by one voice and which are spoken by both voices

Make Inferences

Because poets choose their words carefully, you often can find clues in the text that help build understanding, if you combine these clues with what you already know.

An **inference** is a logical guess based on text evidence—the "clues" in the text—plus your own knowledge and experience. For an inference to be reasonable, it must be supported by **textual evidence** along with **previous knowledge and personal experience.**

As you read this two-voice poem, make inferences about the relationship of the speakers.

Annotation in Action

In the model, you can see one reader's note about part of "Double Doubles." As you read the poem, think about the elements of two-voice poems.

The Williams sisters	The Williams sisters
read each other better	
	than *a* to *z*
and everything between.	
Momentum	Momentum
	takes *us* to
the final tie-break.	
Match point is only one	Match point is only one
	quick ace away.

Each column represents one of the two sisters' voices. I can infer from this that the sisters have a close bond.

Background

J. Patrick Lewis (b. 1942) is an American poet who served as the Poetry Foundation's Children's Poet Laureate from 2011 to 2013. He says, "[W]hat truly transports me is poetry, and so I spend most of my working hours thinking of themes to develop into manuscripts." In addition to his prolific writing and editing career, Lewis regularly visits classrooms to spread appreciation for poetry.

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Double Doubles

by **J. Patrick Lewis**

Usually opponents, the speakers express what it's like to play side by side.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

I took the name	
between the Earth	
and Mercury.	
We took our game	We took our game
to beaded stars above.	to beaded stars above.
My sister's	My sister's
	lobs and
volleys	
so astonish me,	so astonish me,
the score	
	our score
	is usually
plenty—	plenty—
	love.

MAKE INFERENCES

Annotate: In lines 1–14, mark words that you think are sports terms.

Infer: Which sport are these speakers discussing? Who are these speakers? (Skim the rest of the poem to check.)

ANALYZE TWO-VOICE POETRY

Annotate: Mark examples of lines that are spoken by both voices.

Analyze: Why do you think the poet chose these lines to be spoken by both voices?

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NOTICE & NOTE

AGAIN AND AGAIN

When you notice a certain event recurring over a portion of the text, you've found an **Again and Again** signpost.

Notice & Note: In lines 19–32, mark two examples of teamwork.

Cause/Effect: Why might the poet bring this up again and again?

where she'll be going.
We move together

The Williams sisters
read each other better

and everything between.
Momentum

the final tie-break.
Match point is only one

I know why
double doubles
players play.

I play as if I know

We move together
like a fine machine.
The Williams sisters

than *a* to *z*

Momentum
takes *us* to

Match point is only one
quick ace away.
As soon as I see sister
Venus rising,

double doubles
players play.

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TURN AND TALK

Why do the sisters—who usually oppose each other on the court—seem to enjoy playing together? Discuss with a partner.

ESSENTIAL QUESTION:

How do games impact our lives?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. According to "Double Doubles," what are **two** advantages the Williams sisters have over other players?

   Ⓐ The moves of both sisters are always identical.
   Ⓑ They have great love and respect for each other.
   Ⓒ A passion for tennis makes both of them great.
   Ⓓ They each know everything about the way the other plays.
   Ⓔ They both have been playing tennis for a long time.

2. What does the back-and-forth between the two speakers in lines 4–8 represent?

   Ⓐ a family argument
   Ⓑ the age difference between the sisters
   Ⓒ the way a tennis match is played
   Ⓓ a cheering crowd

3. What perspective is shared by the poets of *The Crossover* and "Double Doubles"?

   Ⓐ Sibling rivalry can damage teamwork on the court.
   Ⓑ Siblings have more in common with each other than with anyone else.
   Ⓒ Sports often invites fans to make unfair comparisons of siblings.
   Ⓓ Shared love of a sport can strengthen bonds between siblings.

Ed
Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **MAKE INFERENCES** How do you think the sisters feel about each other? Which details support your inference? Put your responses in this chart.

	+		=	

2. **INTERPRET** Cite what the second speaker (Serena Williams) says in lines 10–11 to correct what her sister, Venus, says. Why might the poet have her make this correction?

3. **IDENTIFY PATTERNS** With the exception of the first sentence, part of every sentence in the poem is "shared" by two speakers. Why might the poet have chosen to structure the poem this way?

4. **SYNTHESIZE** What figurative or connotative meanings do lines 1–5 suggest? What other lines make a similar reference to the sky? What do these references add to your understanding of the poem?

5. **ANALYZE** Reread lines 17–18. Notice the phrases that are repeated **Again and Again.** What theme is suggested by the repetition in these lines, along with the repetition in lines 19–22?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

- **attitude**
- **purchase**
- **consume**
- **style**
- **goal**

Writing

Two-Voice Poem

Choose two speakers (real or imaginary) for a poem that expresses two viewpoints on the same subject.

1. Draft the poem. Allow each speaker to voice thoughts or feelings and to respond to the other speaker. Some of the lines should be spoken by both.
2. Review your draft with a classmate. Revise to make each speaker's personal views clearer or to point more clearly to a theme.
3. Work with your partner to present your final version of the poem to the class.

Media

Tennis Timeline

Briefly research Venus or Serena Williams's career highlights. Use your findings to devise a timeline.

- First, list events in chronological, or time, order. Then, plan how to present the events visually, using brief labels and descriptions.
- Draw medals or trophies to decorate the timeline.
- Be sure any dates or other facts are accurate.
- If possible, compare the two sisters' timelines.

Speaking & Listening

Biopic Pitch

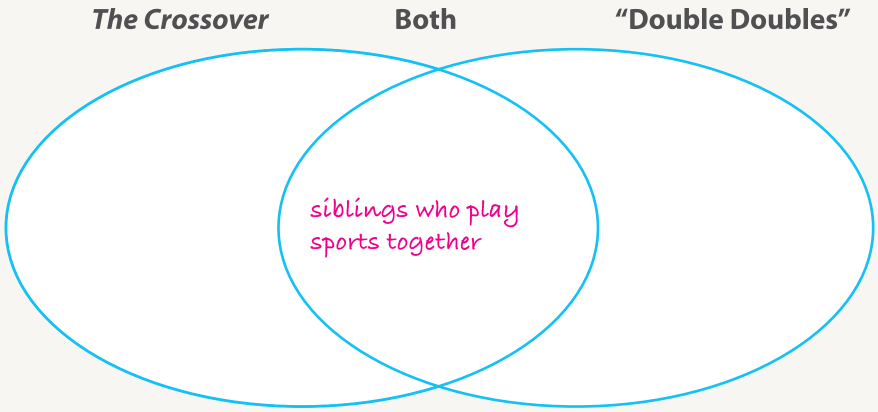
A **pitch** is an oral presentation to convince others about a movie idea. A **biopic** is a film about a real-life person. Imagine you're a movie producer. Plan a one-minute pitch for a movie based on the Williams sisters.

- Where did Venus and Serena get their start? In what ways were they trailblazers? Do brief research to single out noteworthy details.
- Why would the Williams sisters make a good subject? List reasons, thinking about the theme or message your biopic will communicate.
- Choose a classmate to take the role of a movie executive who might fund your movie project. Ask the "exec" to respond based on the effectiveness of your pitch.

Compare Themes

The Crossover and "Double Doubles" are about siblings who play sports. Because the novel in verse and the poem are about the same topic, they share many similarities—but there are differences, too.

A **theme** is a message about life that the poet wishes to convey. The reader must infer the theme based on details from the text. Working with a group, complete the Venn diagram below to help you analyze and record similarities and differences in the two poets' work. Think about how these details affect your understanding of the themes. One detail has been included.



Analyze the Texts

Discuss these questions in your group.

1. **CRITIQUE** Discuss how the selections' structures differ. Is the organization of each selection appropriate to its content? Explain.

2. **CRITIQUE** Compare and contrast the graphic elements used in the selections. How do these elements give readers an idea of the speakers' personalities in both poems?

3. **ANALYZE** What types of figurative language appear in each poem? How does the language help you understand each poem's theme?

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Collaborate and Present

Now, your group can continue exploring the ideas in these texts by identifying and comparing their themes. Follow these steps:

1. **IDENTIFY IMPORTANT DETAILS** Review your Venn diagram. Identify the most important details you listed from each selection. Discuss points of agreement and disagreement about these details and reach a consensus. Remember to cite evidence from the texts.

2. **DETERMINE THEMES** Work together to infer each selection's theme based on details. Then, decide on a statement that expresses each theme. Organize your thoughts below.

Detail:

Detail:

Detail:

Detail:

Theme:

Detail:

Detail:

Detail:

Detail:

Theme:

3. **COMPARE THEMES** As a group, decide whether the themes of the selections are similar or different. Use details from your analysis of the selections to support your theme statements.

4. **MAKE A CLASS PRESENTATION** Practice presenting your group's ideas to the class. Clearly state whether the texts have similar or different themes. Use your graphic organizers or other visuals to make your presentation clear and concise.

Reader's Choice

Continue your exploration of the Essential Question by doing some independent reading on sports. Read the titles and descriptions shown. Then mark the texts that interest you.

ESSENTIAL QUESTION:
How do games impact our lives?

Short Reads

Available on Ed

These texts are available in your ebook. Choose one to read and rate. Then defend your rating to the class.

Batting After Sophie

Short Story by **Sue Macy**

A young softball player learns to respect her coach's decisions and become a true team player.

Rate It ☆☆☆☆☆

Amigo Brothers

Short Story by **Piri Thomas**

Felix and Antonio respond to an opportunity to box that threatens to undermine their friendship.

Rate It ☆☆☆☆☆

Bridging the Generational Divide Between a Football Father and Soccer Son

Blog by **John McCormick**

Can people who are passionate about different sports ever understand each other's point of view?

Rate It ☆☆☆☆☆

Arc of Triumph

Science Writing by **Nick D'Alto**

How can understanding the science of parabola, or curve, improve your performance in sports?

Rate It ☆☆☆☆☆

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Long Reads

Here are a few recommended books that connect to the unit topic. For additional options, ask your teacher, school librarian, or peers. Which titles spark your interest?

The Crossover

Novel in Verse by **Kwame Alexander**

Basketball-loving twin brothers Josh and Jordan learn to accept change, responsibility, and loss during their middle school years.

Ghost

Novel by **Jason Reynolds**

Ghost has been running all his life—often away from things. When he meets Coach, he has the chance to stay out of trouble and be the best sprinter in the city.

Baseball in April and Other Stories

Short Story Collection by **Gary Soto**

Eleven stories deal with teens tackling new responsibilities, besting bullies, finding love, getting rich, and achieving fame.

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Extension

Connect & Create

CHARACTER'S ACCOUNT Create social-media posts for a main character from a story you've read. Connect the character's posts to key story events and devise hashtags to identify them. Try to capture the character's style of speech and other traits. Think about other characters who might follow the main character's social-media account and comment on the posts.

BOOKMARK IT Review one of the selections you've read and think about its theme. Then create a two-sided bookmark with the book's title and a brief statement of the theme/main idea.

- Put the theme in your own words or use a story quote.
- Use cardstock or construction paper. Cut out strips for the bookmark. Try out design and theme ideas on sample strips.
- After you decide on your final design and theme, make the bookmark. If possible, laminate your finished bookmark.

NOTICE & NOTE

- Pick one of the texts and annotate the **Notice & Note** signposts you find.
- Then, use the **Notice & Note Writing Frames** to help you write about the significance of the signposts.
- Compare your findings with those of other students who read the same text.

Ed

Notice & Note

Writing Frames

Write a Short Story

Writing Prompt

Using ideas and inspiration from texts in this unit, write a short story for publication on a class or school website. Your story should be about a character who is involved in a team or individual sport or game.

Manage your time carefully so that you can

- review the texts in the unit;
- plan your story;
- write your story; and
- revise and edit your story.

Be sure to

- establish a context and a point of view;
- organize and develop a clear sequence of events;
- use dialogue, pacing, descriptive details, and precise words;
- use transitions to make the sequence of events clear; and
- end with a conclusion that follows from the story's events.

Review the Mentor Texts

For an example of a well-written short story you can use as a mentor text, review:

- **"Ball Hawk"** (pages 405–412)

Review your notes and annotations about this text. Think about the techniques the author used to bring his characters to life and make his story effective.

Consider Your Sources

Review the list of texts in the unit and choose at least two that you may want to use as sources of ideas for your short story.

As you review potential sources for inspiration, consult the notes you made on your **Response Log** and add any additional ideas that you can use as you plan your short story. Look for fictional characters, real people, and real or imagined experiences and events that you might use as springboards for your own ideas.

UNIT 5 SOURCES

☐ **Ball Hawk**

☐ **Get in the Zone: The Psychology of Video-Game Design**

☐ **It's Not Just a Game!**

☐ **The Crossover**

☐ **Double Doubles**

Analyze the Prompt

Review the prompt to make sure you understand the assignment.

Mark the sentence in the prompt that identifies the topic of your short story. Rephrase this sentence in your own words.

Next, look for words that indicate the purpose and audience of your story, and write a sentence describing each. Be specific.

Find a Purpose

Two common purposes of fiction are

- **to entertain readers with a compelling story**
- **to convey a theme or message about life**

What is my topic? What is my writing task?

What is my purpose?

Who is my audience?

Review the Rubric

Your short story will be scored using a rubric. As you write, focus on the characteristics described in the chart. You will learn more about these characteristics as you work through the lesson.

PURPOSE, FOCUS, AND ORGANIZATION	NARRATIVE TECHNIQUE	CONVENTIONS OF STANDARD ENGLISH
The response includes: • An engaging introduction • A well-developed plot structure • A variety of transitions to convey sequence and connect ideas • Logical sequence of events • A conclusion that reflects on narrated events and provides closure	The response includes: • Descriptive details and sensory language • Narrative techniques such as dialogue and description • Varied sentence structure	The response may include the following: • Some minor errors in usage but no patterns of errors • Effective use of punctuation, capitalization, sentence formation, and spelling • Command of basic conventions

1 PLAN YOUR SHORT STORY

Establish Context

Help with Planning

Consult **Interactive Writing Lessons: Writing Narratives.**

When authors write fictional narratives, they need to establish **context,** or the situation in which events occur. Use the chart below to plan the context of your story.

Characters	Who is the main character? Who are other important characters?
Setting	Where and when does your story take place?
Conflict	What problem, obstacle, or challenge does the main character face?

Establish Point of View

A narrator tells a story from one of the following points of view:

- A **first-person** narrator is a character in the story. Readers see events and other characters through this character's eyes. The narrator describes all events using first-person pronouns such as *I*, *me*, and *mine*.
- A **third-person** narrator is not a character in the story. The narrator relates events using third-person pronouns, such as *he*, *she*, *they*, and *them*. Third-person narration may be limited or omniscient ("all knowing").

In the chart, record pros and cons of using each point of view to tell your particular story. Then, use your notes to decide which point of view best suits your purpose.

Determine Limited vs. Omniscient Narrator

There are two kinds of third-person narrators.

- **A third-person limited** narrator describes events and other characters from the perspective of one character.
- **A third-person omniscient** narrator reveals all characters' thoughts and feelings and sometimes gives additional insight.

	FIRST PERSON	THIRD PERSON
PROS		
CONS		

Explore Character and Conflict

In a short story, the main **conflict** drives the narrative forward.

- **External** conflict is a struggle between characters or against an outside force.
- **Internal** conflict is a struggle main characters have within themselves.

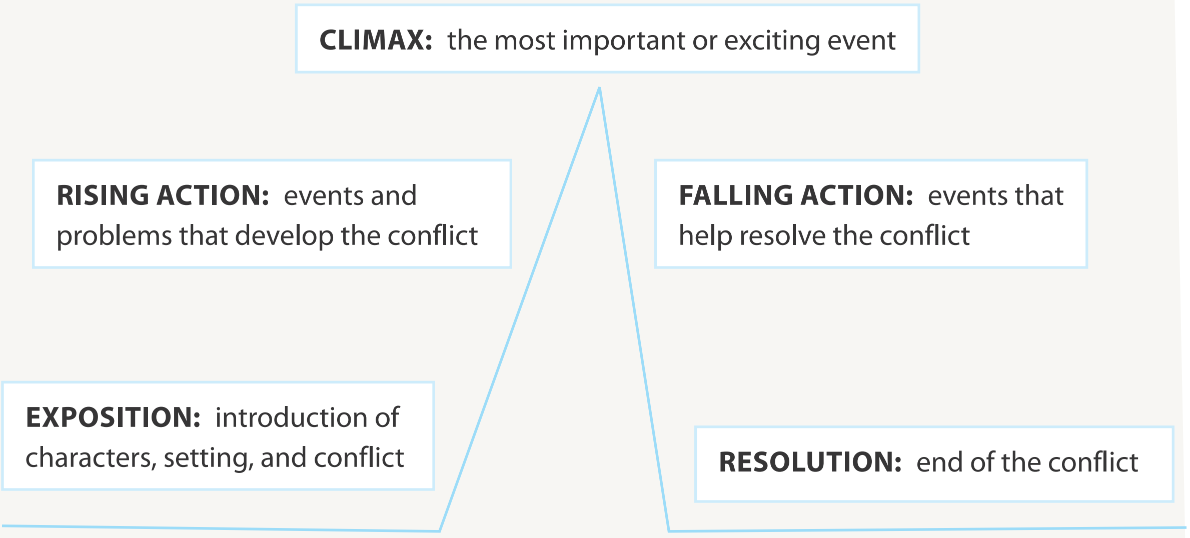
A character can experience both kinds of conflict. For example, a basketball player may argue with a coach (external conflict) and worry about making mistakes (internal conflict).

Brainstorm ideas about your main character and conflict.

What is my main character like?	
What does my character want?	
Is my main character's conflict internal, external, or both?	

Organize Ideas

A **plot** is the series of events in a story. Use a story diagram like the one below to organize your story's events. Remember that your character's conflict drives the plot and shapes the story.



CLIMAX: the most important or exciting event

RISING ACTION: events and problems that develop the conflict

FALLING ACTION: events that help resolve the conflict

EXPOSITION: introduction of characters, setting, and conflict

RESOLUTION: end of the conflict

2 DEVELOP A DRAFT

Ed

Drafting Online

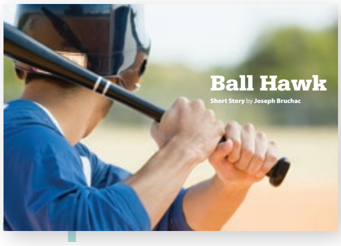
Check your assignment list for a writing task from your teacher.

Now focus on drafting your short story. You can develop your writing skill by seeing how the experts do it. Learn the techniques professional writers use to make short stories engaging.

Provide an Engaging Introduction

EXAMINE THE MENTOR TEXT

Notice how the author of **"Ball Hawk"** captures readers' attention, introduces the main characters and conflict, and establishes a point of view in the opening sentences.


Ball Hawk
Short Story by Joseph Bruchac

An intriguing statement grabs readers' attention.

The author uses first-person **point of view.**

The author introduces the story's **conflict.**

> "Indians invented baseball."
>
> That's what Uncle Tommy Fox said on the day I was ready to throw in my glove and quit the Long Pond High School team for good. It was one of his typically cryptic remarks and, as usual, it started me thinking.
>
> Quite frankly, if Uncle Tommy hadn't come into my life when he did, I probably would have ended up dyeing my hair purple and going goth.

Try These Suggestions

Consider a few different ways to grab your readers' attention. You might

- start in the middle of an exciting action or event
- begin with vivid dialogue to introduce a character
- include a mysterious description to build suspense

APPLY TO YOUR DRAFT

Use this chart to practice introducing elements of your story in a way that grabs readers' attention from the start.

Establish the point of view.	
Describe the setting.	
Introduce a character with description or dialogue.	
Hint at the main conflict.	

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Use Descriptive Language

EXAMINE THE MENTOR TEXT

In **"Ball Hawk,"** Joseph Bruchac creates a vivid picture of Uncle Tommy by describing his appearance and some of his character traits.

Precise words and descriptive details convey the character's appearance.

> Or that this broad-shouldered old Indian guy with long gray braids and a friendly face really did seem to like me and enjoy taking on that role of being an uncle. Or that he knew more about being Indian, really being Indian, than anyone else I'd ever met. He also had a sense of humor and we both needed it when it came to me and baseball.

The author also tells us what this character knows and that he has a sense of humor.

APPLY TO YOUR DRAFT

Use precise words and sensory details to help readers "see" your characters and descriptive details to reveal their personality. In the chart, include descriptions to help bring your characters to life.

	USE DETAILS . . .	. . . TO BRING IT TO LIFE!
APPEARANCE	Include vivid sensory details (sight, sound, touch, smell, taste).	
ACTIONS	Show action through precise words and specific details.	
PERSONALITY TRAITS	Include descriptive details.	

3 REVISE YOUR SHORT STORY

Even professional authors rework their ideas and language as they revise. No one gets it right the first time. Use the guide to help you revise and improve your short story.

Ed

Help with Revision

Find a **Peer Review Guide** and **Student Models** online.

REVISION GUIDE

ASK YOURSELF	PROVE IT	REVISE IT
Introduction Does my introduction grab readers' attention and establish context and point of view?	**Put a star** (★) next to something that grabs readers' attention. **Put a check mark** (✓) next to the conflict.	**Add** something to grab readers' attention. **Introduce** the conflict.
Point of View Do I maintain a consistent point of view?	**Underline** pronouns that indicate point of view.	**Add** pronouns to clarify point of view.
Sequence of Events Do I develop the plot with well-organized events? Do transitions help make the sequence clear?	**Mark** important plot events. **Circle** transitions.	**Add** a climax or resolution if it is missing. **Reorder** any events that are out of sequence. **Add** transitions.
Narrative Techniques Do I use narrative techniques such as dialogue and description?	**Underline** dialogue. **Highlight** descriptions.	**Add** dialogue and descriptions.
Descriptive Language Have I used precise words, descriptive details, and sensory language?	**Circle** details that describe characters' appearance, actions, and personality.	**Add** precise details and sensory language.
Conclusion Does my conclusion follow from the story's events?	**Underline** phrases or sentences that reflect the story's message or theme.	**Insert** phrases or sentences that hint at or state the theme.

APPLY TO YOUR DRAFT

Consider the following as you look for opportunities to improve your writing.

- Make sure your introduction engages readers and establishes setting and point of view.
- Check that you introduce and develop a clear conflict.
- Make sure you use enough description and dialogue to make characters and events vivid and interesting.

Peer Review in Action

Once you have finished revising your short story, you will exchange papers with a partner in a peer review. During a **peer review,** you will give suggestions to improve your partner's draft.

Read the first paragraph from a student's draft and examine the comments made by his peer reviewer.

First Draft

Running Hard

By Roy McGrath, Creede Middle School

My mother thinks I'm a good runner. It doesn't make sense because of course. she can see me at the starting gate. I haven't won a race since sixth grade, when I beat Ricky Moreno, who tripped at the beginning of the race and lost a few seconds. So I don't understand what my mother means, but it's time for the next race.

Open with a line of dialogue or an intriguing statement to help grab your reader's attention.

As you revise, you might add more details to make conflict clear.

Now read the revised introduction. Notice how the writer has improved his draft by revising based on his peer reviewer's comments.

Revision

"You're a genius." That's what my mother says every time I lose a race. It doesn't make sense, because of course she can see that I'm always wobbling at the starting gate, tying and retying my shoes, and staring into space. I haven't won a race since sixth grade, when I beat Ricky Moreno, who tripped at the beginning of the race and lost a few seconds. So I don't understand what my mother means. I'm still thinking about that when Ricky steps up to the lane next to mine, grinning and rubbing his hands together. "Ready to lose?" he says.

Nice job! This is an intriguing way to begin your story.

Details help me picture the narrator and make me want to read more.

This suggests a conflict between the main character and Ricky Moreno.

APPLY TO YOUR DRAFT

During your peer review, give each other specific suggestions for how you could make your stories more vivid or engaging. Use your revision guide to help you.

When receiving feedback from your partner, listen attentively and ask questions to make sure you fully understand the revision suggestions.

4 EDIT YOUR SHORT STORY

Edit your final draft to check for proper use of standard English conventions and to correct any misspellings or grammatical errors.

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Interactive Grammar Lesson: Quotation Marks

Watch Your Language!

CORRECT PUNCTUATION OF DIALOGUE

Errors in punctuating dialogue can confuse readers about who is speaking or when characters stop speaking and action resumes. Below are some rules for punctuating dialogue, along with examples from "Ball Hawk."

Use quotation marks to enclose a character's exact words. A period or a comma is always placed inside the closing quotation marks. The same is true of a question mark or an exclamation point—unless the entire sentence is a question or an exclamation.

> "I quit!" I yelled, standing up and throwing my glove out onto the field. "I'm done with it."

Begin a new paragraph each time the speaker changes.

> "Are you slowing the pitches down?" I said.
>
> "Nope." Uncle Tommy smiled. "You are."

APPLY TO YOUR DRAFT

Now apply what you've learned about punctuating dialogue to your own work.

1. Read your story aloud and underline the dialogue.
2. Check your punctuation of the dialogue.
3. Exchange drafts with a peer and review the use of quotation marks in each other's work.

5 PUBLISH YOUR SHORT STORY

Share It!

Finalize your short story for your writing portfolio. Consider using your story as inspiration for other projects.

Ways to Share

- **Perform your story** as a play for your class.
- **Create a podcast** for your school website to share audio story readings.
- **Submit your story** to a literary or sports magazine.
- **Create a collage** to illustrate your story.

Reflect & Extend

Here are some other ways to show your understanding of the ideas in Unit 5.

Reflect on the Essential Question

How do games impact our lives?

How has your answer to this question changed after reading the texts in the unit? Discuss your ideas.

You can use these sentence starters to help you reflect on your learning.

- **I think differently now because . . .**
- **I want to learn more about . . .**
- **I was surprised by . . .**

Project-Based Learning

Create a Team Song

You've read about different kinds of games and how they affect our lives. Pretend your school is starting a team song contest to promote more excitement at games. With a group of classmates, analyze existing team songs, choose an existing song, write new lyrics, and perform or record the new song. Here are some questions to ask yourself as you get started.

- Which games have affected me the most, and how?
- What message do I want my song to communicate?
- How can I use lyrics and other musical elements to help convey my message?

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Media Projects

To find help with this task online, access **Create a Team Song.**

Writing

Write an Argument

Take sides! Develop an argument in which you state and support a claim on whether virtual games or athletic games will most help kids later in life. Include text evidence from at least one of the selections from the unit. State your claim and follow these tips:

- Include reasons.
- Support your reasons with facts, examples, statistics, and other evidence.
- Cite your sources.
- Include a conclusion.

UNIT
6

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Get hooked by the unit topic.

Stream to Start Video

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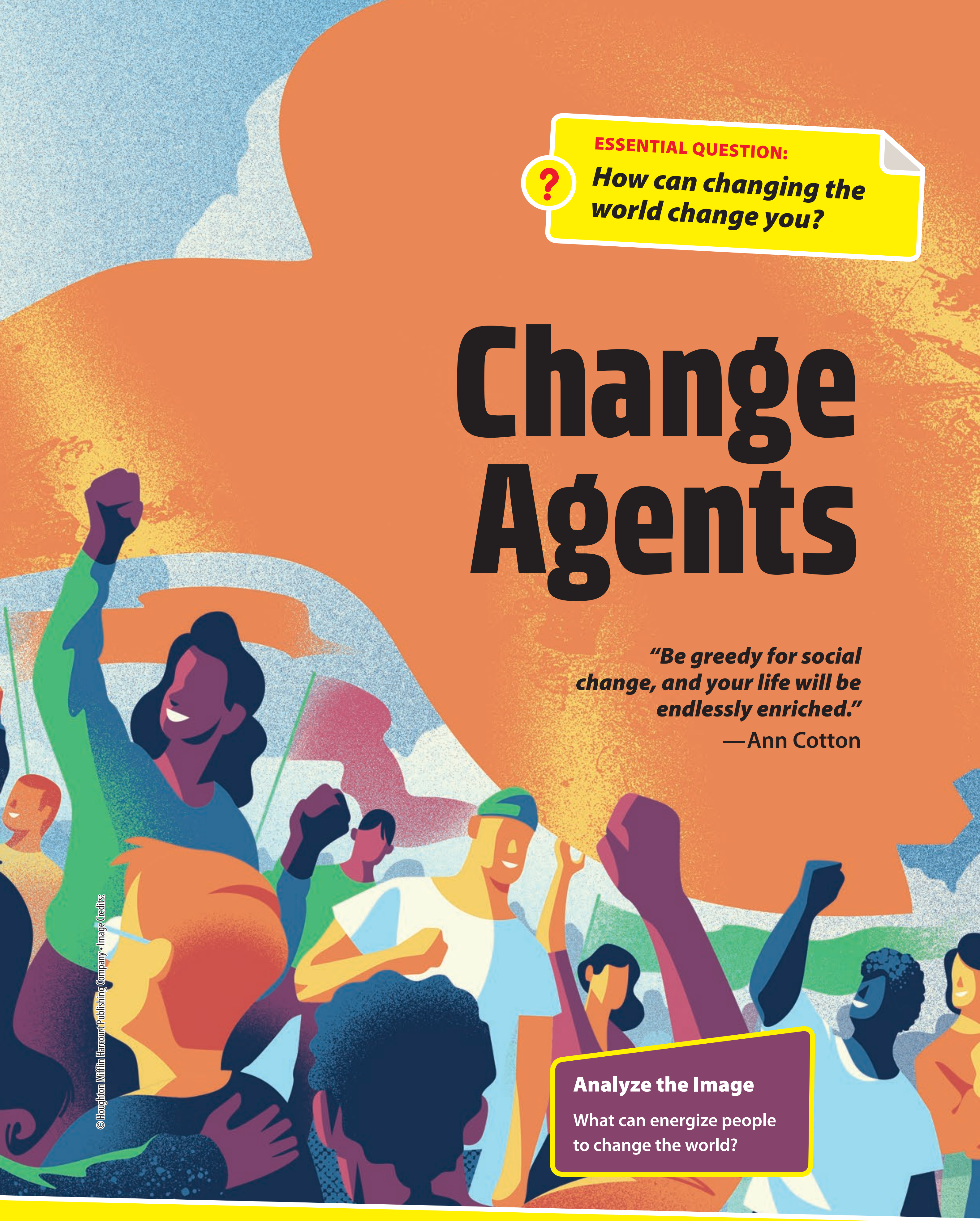

ESSENTIAL QUESTION:

How can changing the world change you?

Change Agents

> ***"Be greedy for social change, and your life will be endlessly enriched."***
>
> —Ann Cotton

Analyze the Image

What can energize people to change the world?

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Spark Your Learning

Here's a chance to spark your learning about ideas in **Unit 6: Change Agents.**

As you read, you can use the Response Log (page R6) to track your thinking about the Essential Question.

Make the Connection

Think about the quotation by Ann Cotton on page 477.

- How aware are you of social problems or causes?
- Who works on social problems in your school or community? What social issue needs to be addressed? Write a few lines to share your thoughts.

Think About the Essential Question

How can changing the world change you? What comes to mind when you think about this question?

Prove It!

Turn to a partner and use one of the words in a sentence about a social problem you think change agents could tackle.

Sound Like an Expert

You can use these Academic Vocabulary words to write and talk about the topics and themes in the unit. Which of these words do you already feel comfortable using when speaking or writing?

	I can use it!	I understand it.	I'll look it up.
contrast	☐	☐	☐
despite	☐	☐	☐
error	☐	☐	☐
inadequate	☐	☐	☐
interact	☐	☐	☐

Preview the Texts

Look over the images, titles, and descriptions of the selections in the unit. Mark the title of the text that interests you most.

Sometimes a Dream Needs a Push

Short Story by **Walter Dean Myers**

A father and son find an unexpected way to grow closer.

Craig Kielburger Reflects on Working Toward Peace

Personal Essay by **Craig Kielburger**

Craig Kielburger recalls his start as a young activist.

from It Takes a Child

Documentary by **Judy Jackson**

This film helped Craig Kielburger expose injustices affecting children.

A Poem for My Librarian, Mrs. Long

Poem by **Nikki Giovanni**

The speaker recalls how a librarian brought her the world.

Frances Perkins and the Triangle Factory Fire

History Writing by **David Brooks**

A witness to the Triangle Factory fire finds a new cause to champion.

from Ashes of Roses

Novel by **Mary Jane Auch**

Rose races to the scene of the Triangle Factory fire, desperate to find her missing sister.

I Wonder . . .

What inspires people to work for social change? Write your answer.

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Sometimes a Dream Needs a Push

Short Story by **Walter Dean Myers**

ESSENTIAL QUESTION:
How can changing the world change you?

Engage Your Brain

Choose one or more activities to start connecting with the short story you are about to read.

Parental Presence

Has a parent or caregiver taken part in an event at your school? If so, describe the following:

- the event you remember best
- any comments your parent or caretaker made about the event
- any feelings your parent's presence stirred in you

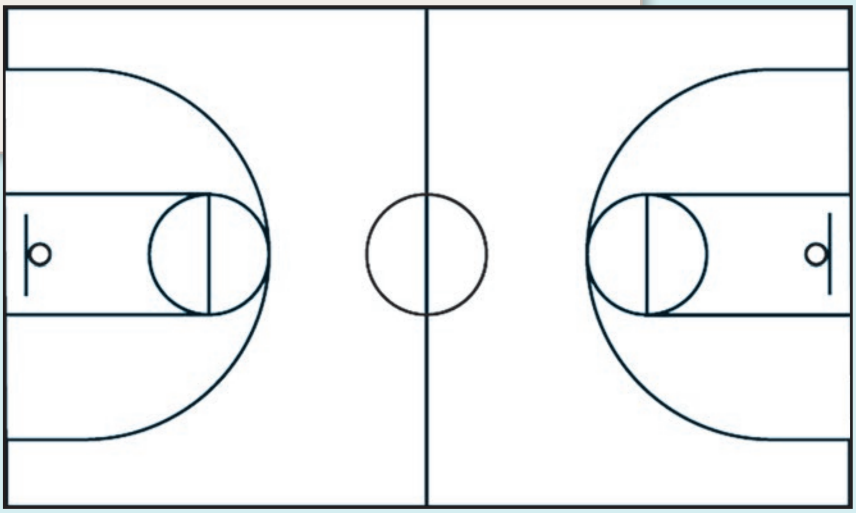
Athletic Qualities

Think about the Paralympic Games or other special events for athletes with disabilities. What qualities do these athletes display? Jot down your thoughts.

Talk Basketball

Use this diagram of a basketball court to talk about basics of the game with a partner. Label the diagram with each term as you talk about:

1. the sidelines
2. the baseline (also called the endline)
3. the mid-court line
4. the three-point line
5. the free-throw line



Analyze Realistic Fiction

Realistic fiction is fiction that is set in the real world. The characters, setting, problems, and resolution are all believable.

- The characters behave like real people when faced with problems and conflicts.
- The dialogue reflects the age and culture of the characters.
- The setting is a real or realistic place (for example, a modern city).
- The story takes place in the present or recent past.
- The conflicts that the characters face can be internal or external.
- These conflicts often reflect social issues or problems.

As you read "Sometimes a Dream Needs a Push," look for these realistic elements to help you analyze the story.

Focus on Genre

↳ Realistic Fiction

- includes the basic elements of fiction: setting, characters, plot, conflict, and theme
- centers on a particular moment or event in life
- if in the form of a short story, can be read in one sitting

Analyze Character

Character qualities may be physical traits (such as athletic ability) or personality traits (such as shyness). Fictional characters' qualities can influence the plot and can affect how characters interact and how they resolve both internal and external conflicts in a story.

As you read "Sometimes a Dream Needs a Push," make inferences about the qualities of Chris and his father based on their words, thoughts, and actions. Use a chart like this one to record your ideas.

CHARACTER	WORDS, THOUGHTS, ACTIONS	INFERENCE
Chris		
Chris's father		

Annotation in Action

In the model, you can see one reader's note about part of "Sometimes a Dream Needs a Push." As you read the selection, look for realistic text details. You can also mark details that suggest each character's qualities.

You might have heard of my dad, Jim Blair. He's six five and played a year of good basketball in the pros before tearing his knee up in his second year. The knee took forever to heal and was never quite the same again. Still, he played pro ball in Europe for five years before giving it up and becoming an executive with a high-tech company.

Chris probably admires his dad. His dad was a good athlete and may be competitive.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

- **concession** ☐
- **collision** ☐
- **turnover** ☐
- **congestion** ☐
- **fundamental** ☐

Turn to a partner and talk about the vocabulary words you already know. Then, use as many words as you can to write a prediction about the story. As you read "Sometimes a Dream Needs a Push," use the definitions in the side column to learn the vocabulary words you don't already know.

Background

Walter Dean Myers (1937–2014) was born in West Virginia but grew up in the Harlem community of New York City. He developed a love of reading and writing in school and went on to write at least five pages a day over his lengthy career. He published more than 100 books for young people, often focusing on the experiences of young African Americans. Myers received great recognition, including two Newbery Honor Book Awards and several Coretta Scott King Awards.

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Sometimes a Dream Needs a Push

Short Story by **Walter Dean Myers**

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A father and son find an unexpected way to grow closer.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 You might have heard of my dad, Jim Blair. He's six five and played a year of good basketball in the pros before tearing his knee up in his second year. The knee took forever to heal and was never quite the same again. Still, he played pro ball in Europe for five years before giving it up and becoming an executive with a high-tech company.

2 Dad loved basketball and hoped that one day I would play the game. He taught me a lot, and I was pretty good until the accident. It was raining and we were on the highway, approaching the turnoff toward our house in Hartsdale, when a truck skidded across the road and hit our rear bumper. Our little car spun off the road, squealing as Dad tried to bring it under control. But he couldn't avoid the light pole. I remember seeing the broken windows, hearing Mom yelling, amazingly bright lights flashing crazily in front of me. Then everything

ANALYZE CHARACTER

Annotate: Mark words and phrases in paragraphs 2 and 3 that tell you about Chris and his father.

Analyze: How do you think Chris's physical condition has affected his relationship with his father?

ANALYZE REALISTIC FICTION

Annotate: In paragraph 8, mark text details that describe a modern setting for the story.

Critique: How do these details make the story seem realistic? Why are details such as these important to how the reader perceives the story?

concession
(kən-sĕsh´ən) *n.* Sporting and entertainment events often feature *concession* stands where food and drinks are sold.

was suddenly dark. The next thing I remember is waking up in the hospital. There were surgeries and weeks in the hospital, but the important thing was that I wasn't going to be walking again.

3 I didn't like the idea, but Mom and I learned to live with it. Dad took it hard, real hard. He was never much of a talker, Mom said, but he talked even less since I was hurt.

4 "Sometimes I think he blames himself," Mom said. "Whenever he sees you in the wheelchair he wants to put it out of his mind."

5 I hadn't thought about that when Mr. Evans, an elder in our church, asked me if I wanted to join a wheelchair basketball team he was starting.

6 "We won't have the experience of the other teams in the league," he said. "But it'll be fun."

7 When I told Mom, she was all for it, but Dad just looked at me and mumbled something under his breath. He does that sometimes. Mom said that he's chewing up his words to see how they taste before he lets them out.

8 Our van is equipped with safety harnesses for my chair, and we used it on the drive to see a game between Madison and Rosedale. It was awesome to see guys my age zipping around in their chairs playing ball. I liked the chairs, too. They were specially built with rear stabilizing wheels and side wheels that slanted in. Very cool. I couldn't wait to start practicing. At the game, Mom sat next to me, but Dad went and sat next to the **concession** stand. I saw him reading a newspaper and only looking up at the game once in a while.

9 "Jim, have you actually seen wheelchair games before?" Mom asked on the way home.

10 Dad made a little motion with his head and said something that sounded like "Grumpa-grumpa" and then mentioned that he had to get up early in the morning. Mom looked at me, and her mouth tightened just a little.

11 That was okay with me because I didn't want him to talk about the game if he didn't like it. After washing and getting into my pj's I wheeled into my room, transferred to the bed, and tried to make sense of the day. I didn't know what to make of Dad's reaction, but I knew I wanted to play.

12 The next day at school, tall Sarah told me there was a message for me on the bulletin board. Sarah is cool but the nosiest person in school.

13 "What did it say?" I asked.

14 "How would I know?" she answered. "I don't read people's messages."

15 “Probably nothing important,” I said, spinning my chair to head down the hall.

16 “Just something about you guys going to play Madison in a practice game and they haven’t lost all season,” Sarah said. “From Nicky G.”

17 “Oh.”

18 The school has a special bus for wheelchairs and the driver always takes the long way to my house, which is a little irritating when you’ve got a ton of homework that needs to get done, and I had a ton and a half. When I got home, Mom had the entire living room filled with purple lace and flower things she was putting together for a wedding and was lettering nameplates for them. I threw her a quick “Hey” and headed for my room.

19 “Chris, your coach called,” Mom said.

20 “Mr. Evans?”

21 “Yes, he said your father had left a message for him,” Mom answered. She had a big piece of the purple stuff around her neck as she leaned against the doorjamb. “Anything up?”

22 “I don’t know,” I said with a shrug. My heart sank. I went into my room and started on my homework, trying not to think of why Dad would call Mr. Evans.

23 With all the wedding stuff in the living room and Mom looking so busy, I was hoping that we’d have pizza again. No such luck. Somewhere in the afternoon she had found time to bake a chicken. Dad didn’t get home until nearly seven-thirty, so we ate late.

24 While we ate Mom was talking about how some woman was trying to convince all of her bridesmaids to put a pink streak in their hair for her wedding. She asked us what we thought of that. Dad grunted under his breath and went back to his chicken. He didn’t see the face that Mom made at him.

25 “By the way”—Mom gave me a quick look—“Mr. Evans called. He said he had missed your call earlier.”

26 “I spoke to him late this afternoon,” Dad said.

27 “Are the computers down at the school?” Mom asked.

28 “No, I was just telling him that I didn’t think that the Madison team was all that good,” Dad said. “I heard the kids saying they were great. They’re okay, but they’re not great. I’m going to talk to him again at practice tomorrow.”

29 “Oh,” Mom said. I could see the surprise in her face and felt it in my stomach.

30 The next day zoomed by. It was like the bells to change classes were ringing every two minutes. I hadn’t told any of the kids about my father coming to practice. I wasn’t even sure he

Don’t forget to
Notice & Note as you
read the text.

ANALYZE CHARACTER

Annotate: Mark text details in paragraph 22 that show how Chris feels when his mother tells him about the phone call.

Infer: Why might Chris feel this way? What does this scene suggest about Chris’s feelings toward his father?

NOTICE & NOTE

CONTRASTS AND CONTRADICTIONS

When you notice a sharp contrast between what you expect and what you observe happening, you have found a **Contrasts and Contradictions** signpost.

Notice & Note: Mark Chris’s dad’s comments in paragraph 28.

Infer: What is the difference and why does it matter?

ANALYZE CHARACTER

Annotate: In paragraph 31, mark text details that show what Chris thinks, feels, and does when his father shows up to practice.

Infer: How does Chris's reaction reflect his internal conflict about his father's presence?

was going to show up. He had made promises before and then gotten called away to work. This time he had said he was coming to practice, which was at two-thirty, in the middle of his day.

31 He was there. He sat in the stands and watched us go through our drills and a minigame. I was so nervous, I couldn't do anything right. I couldn't catch the ball at all, and the one shot I took was an air ball from just behind the foul line. We finished our regular practice, and Mr. Evans motioned for my father to come down to the court.

32 "Your dad's a giant!" Kwame whispered as Dad came onto the court.

33 "That's how big Chris is going to be," Nicky G said.

34 I couldn't imagine ever being as tall as my father.

35 "I was watching the teams play the other day." Dad had both hands jammed into his pockets. "And I saw that neither of them were running baseline plays and almost all the shots were aimed for the rims. Shots off the backboards are going to go in a lot more than rim shots if you're shooting from the floor."

36 Dad picked up a basketball and threw it casually against the backboard. It rolled around the rim and fell through. He did it again. And again. He didn't miss once.

37 "I happen to know that you played pro ball," Mr. Evans said, "and you're good. But I think shooting from a wheelchair is a bit harder."

38 "You have another chair?" Dad asked.

39 Mr. Evans pointed to his regular chair sitting by the watercooler. Dad took four long steps over to it, sat down, and wheeled himself back onto the floor. He put his hands up and looked at me. I realized I was holding a ball and tossed it to him. He tried to turn his chair back toward the basket, and it spun all the way around. For a moment he looked absolutely

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lost, as if he didn't know what had happened to him. He seemed a little embarrassed as he glanced toward me.

40 "That happens sometimes," I said. "No problem."

41 He nodded, exhaled slowly, then turned and shot a long, lazy arc that hit the backboard and fell through.

42 "The backboard takes the energy out of the ball," he said. "So if it does hit the rim, it won't be so quick to bounce off. Madison made about twenty percent of its shots the other day. That doesn't win basketball games, no matter how good they look making them."

43 There are six baskets in our gym, and we spread out and practiced shooting against the backboards. At first I wasn't good at it. I was hitting the underside of the rim.

44 "That's because you're still thinking about the rim," Dad said when he came over to me. "Start thinking about a spot on the backboard. When you find your spot, really own it, you'll be knocking down your shots on a regular basis."

45 Nicky G got it first, and then Kwame, and then Bobby. I was too nervous to even hit the backboard half the time, but Dad didn't get mad or anything. He didn't even mumble. He just said it would come to me after a while.

46 Baseline plays were even harder. Dad wanted us to get guys wheeling for position under and slightly behind the basket.

47 "There are four feet of space behind the backboard," Dad said. "If you can use those four feet, you have an advantage."

48 We tried wheeling plays along the baseline but just kept getting in each other's way.

49 "That's the point," Dad said. "When you learn to move without running into each other you're going to have a big advantage over a team that's trying to keep up with you."

50 Okay, so most of the guys are pretty good wheeling their chairs up and down the court. But our baseline plays looked more like a **collision** derby. Dad shook his head and Mr. Evans laughed.

51 We practiced all week. Dad came again and said we were improving.

52 "I thought you were terrible at first," he said, smiling. I didn't believe he actually smiled. "Now you're just pretty bad. But I think you can play with that Madison team."

53 Madison had agreed to come to our school to play, and when they arrived they were wearing jackets with their school colors and CLIPPERS across the back.

54 We started the game and Madison got the tip-off. The guy I was holding blocked me off so their guard, once he got past Nicky G, had a clear path to the basket. The first score against us came with only ten seconds off the clock.

VOCABULARY

Domain-Specific Words: Domain-specific words are technical words or jargon that is directly related to a particular subject. In paragraphs 41 and 42, the term *backboard* is a word from the subject of basketball.

Analyze: What does the word *rim* mean in this passage?

ANALYZE REALISTIC FICTION

Annotate: Mark words and phrases that Chris's dad uses in paragraphs 44–47 that provide realistic details about playing wheelchair basketball.

Evaluate: What do details such as these add to the story?

collision
(kə-lĭzh´ən) *n.* When two things crash into each other, the result is a *collision*.

55 I looked up in the stands to see where Mom was. I found her and saw Dad sitting next to her. I waved and she waved back, and Dad just sat there with his arms folded.

56 Madison stopped us cold on the next play, and when Bobby and Lou bumped their chairs at the top of the key, there was a man open. A quick pass inside and Madison was up by four.

turnover
(tûrn´ō´vər) *n.* In basketball, a *turnover* is a loss of possession of the ball.

57 We settled down a little, but nothing worked that well. We made a lot of wild passes for **turnovers,** and once, when I was actually leading a fast break, I got called for traveling when the ball got ahead of me, and I touched the wheels twice before dribbling. The guys from Madison were having a good time, and we were feeling miserable. At halftime, we rolled into the locker room feeling dejected. When Dad showed up, I felt bad. He was used to winning, not losing.

ANALYZE REALISTIC FICTION

Annotate: In paragraph 60, mark Chris's reaction to his dad's assessment of the team.

Evaluate: What makes Chris's reaction to his father realistic?

58 "Our kids looked a little overmatched in the first half," Mr. Evans said.

59 "I think they played okay," Dad said, "just a little nervous. But look at the score. It's twenty-two to fourteen. With all their shooting, Madison is just eight points ahead. We can catch up."

60 I looked at Dad to see if he was kidding. He wasn't. He wasn't kidding, and he had said "we." I liked that.

congestion
(kən-jĕs´chən) *n. Congestion* is overcrowding, such as when too many vehicles cause a traffic jam.

61 We came out in the second half all fired up. We ran a few plays along the baseline, but it still seemed more like bumper cars than basketball with all the **congestion.** Madison took twenty-three shots in the second half and made eight of them plus three foul shots for a total score of forty-one points. We took seventeen shots and made eleven of them, all layups off the backboard, and two foul shots for a total of thirty-eight points. We had lost the game, but everyone felt great about how we had played. We lined up our chairs, gave Madison high fives before they left, and waited until we got to the locker room to give ourselves high fives.

62 Afterward, the team voted, and the Hartsdale Posse all agreed that we wanted to play in the league. Dad had shown us that we could play, and even though we had lost we knew we would be ready for the next season.

fundamental
(fŭn´də-mĕn´tl) *n.* A *fundamental* is a basic but essential part of an object or a system.

63 Dad only comes to practice once in a while, but he comes to the games when they're on the weekend. At practice he shows us **fundamentals,** stuff like how to line your wrist up for a shot, and how the ball should touch your hand when you're ready to shoot. That made me feel good even if he would never talk about the games when he wasn't in the gym. I didn't want to push it too much because I liked him coming to practice. I didn't want to push him, but Mom didn't mind at all.

64 "Jim, if you were in a wheelchair," she asked, "do you think you could play as well as Chris?"

65 Dad was on his laptop and looked over the screen at Mom, then looked over at me. Then he looked back down at the screen and grumbled something. I figured he was saying that there was no way he could play as well as me in a chair, but I didn't ask him to repeat it.

TURN AND TALK

Has Chris done a good job of interpreting his father's reactions? Explain your thoughts to a partner.

?

ESSENTIAL QUESTION:

How can changing the world change you?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Read this excerpt from the short story.

> "Mom said that he's chewing up his words to see how they taste before he lets them out." (paragraph 7)

What does the sensory language in the excerpt highlight?

Ⓐ the father's confusion
Ⓑ the father's hesitation
Ⓒ the father's sense of humor
Ⓓ the father's wish for secrecy

2. Which **two** excerpts best show how Chris feels about his father?

Ⓐ "I didn't like the idea, but Mom and I learned to live with it." (paragraph 3)
Ⓑ "He wasn't kidding, and he had said 'we.' I liked that." (paragraph 60)
Ⓒ "That was okay with me because I didn't want him to talk about the game if he didn't like it." (paragraph 11)
Ⓓ "I didn't want to push it too much because I liked him coming to practice." (paragraph 63)
Ⓔ "It was awesome to see guys my age zipping around in their chairs playing ball. I liked the chairs, too." (paragraph 8)

Ed

Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **MAKE INFERENCES** Consider what you know about Chris. What do you think motivates him to join the wheelchair basketball team? Is it simply to have fun? Use evidence from the text and the chart you filled out as you read to support your response.

2. **COMPARE** How do Chris and his father feel about the accident? Contrast their feelings in the chart below.

CHRIS'S FEELINGS	HIS FATHER'S FEELINGS

3. **EVALUATE** Think about the relationship between Chris and his mom and between Chris and his dad. What makes each relationship realistic?

4. **SYNTHESIZE** Think about the story's title. Whose dream is the author referring to? What do you think the dream is? Explain the significance of the title.

5. **ANALYZE** How does Chris's dad's role in helping coach the team change the relationship between Chris and his dad?

6. **INTERPRET** Explain how Chris's dad's opinion of and interest in wheelchair basketball shows a **Contrasts and Contradictions** signpost hinting at his views at the end of the story. Why do you think his opinion changes?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Basketball Article

Do brief research on wheelchair basketball and then write a one- to two-page informational article on the sport. Use these tips to plan your article:

- Review your research to decide what information you want to include and how to organize it.
- Include a controlling idea or thesis in the first paragraph. Make sure the key ideas in later paragraphs connect to the controlling idea.
- In your final paragraph, summarize your findings. Restate your main idea in an engaging way.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

contrast

despite

error

inadequate

interact

Media

Video Critique

In pairs, record a brief critique, or review, of the story. Switch roles as the on-camera critic and the recorder.

- Write the outline of a short critique. Include a brief summary and your responses to the story's characters, setting, and plot.
- Practice delivering your critique. You can use digital tools to edit it later. If possible, record your critique as you stand on a basketball court, using a basketball as a prop.

Social & Emotional Learning

Dealing with Guilt

People often struggle with guilt over their actions. Think of how Chris's dad struggled with guilt over a car accident that was not his fault. Addressing feelings of guilt can help people move forward in life. Counselors and other mental health professionals can help people struggling with guilt. Do your own research to learn more about positive ways to deal with guilt.

Expand Your Vocabulary

PRACTICE AND APPLY

Mark the letter of the answer to each question. Be prepared to explain your response.

1. Where would you be more likely to find a **concession** stand?

a. a forest **b.** a football stadium

2. Which of the following might be involved in a **collision?**

a. two buildings **b.** two bicycles

3. Which is more likely to cause highway **congestion?**

a. a stalled car **b.** mild temperatures

4. Which of the following would more likely lead to a **turnover** during a sports game?

a. misplaying the ball **b.** taking a timeout

5. Which is a **fundamental** of learning to ride a bike?

a. exercise **b.** braking

Vocabulary Strategy

Domain-Specific Words

When you read about any area of study, you will encounter **technical language**, or terms and phrases used by specialists in a certain field or domain. Note the term *fundamentals* in this excerpt:

> **At practice he shows us *fundamentals*, stuff like how to line your wrist up for a shot, and how the ball should touch your hand when you're ready to shoot.**

One way to figure out the meaning of technical language is by looking for hints in the surrounding text. You may need a dictionary or specialized reference source to confirm some meanings.

Ed

Interactive Vocabulary Lesson: Specialized Vocabulary

PRACTICE AND APPLY

Compare your ideas with other students as you find and define these terms: *rear stabilizing wheels, baseline, traveling*.

Watch Your Language!

Colons, Ellipses, and Hyphens

Writers use punctuation to make the meaning of a sentence clear. The following punctuation marks clarify the connections between words, phrases, or ideas.

PUNCTUATION MARK	WHAT IT DOES	EXAMPLES
Colon	introduces a list	Chris's teammates include the following: Kwame, Nicky G, and Bobby.
	introduces a long quotation	Walter Dean Myers wrote: "Dad loved basketball and hoped that one day I would play the game. He taught me a lot, and I was pretty good until the accident."
	follows the salutation of a business communication	Dear Mr. Evans:
Ellipsis	replaces material (a word, phrase, line, paragraph, or more) omitted from a quotation	"That was okay with me because I didn't want him to talk about the game . . . I didn't know what to make of Dad's reaction, but I knew I wanted to play."
Hyphen	joins parts of a compound adjective before a noun	game-winning shot
	joins parts of a compound with *all-*, *ex-*, *self-*, or *elect-*	self-taught player
	joins parts of a compound number (to ninety-nine)	forty-one points
	joins a prefix to a word with a capital letter	mid-May playoffs

PRACTICE AND APPLY

Interactive Grammar Lessons: Punctuation I

Imagine you're the character Chris. Write an email message to a friend who missed the Hartsdale Posse's big game against Madison. Use at least two of the forms of punctuation. As you write, try to include the following:

- a colon to introduce a list of skills your team has learned
- an ellipsis in a quotation from Coach Evans's halftime pep talk
- a hyphen or two as you describe the game Madison played

Craig Kielburger Reflects on Working Toward Peace

Personal Essay by **Craig Kielburger**

ESSENTIAL QUESTION:
How can changing the world change you?

Engage Your Brain

Choose one or more of these activities to start connecting with the essay you're about to read.

What's a Mission?

Groups that work to achieve social change usually have a guiding purpose or mission. Think of a well-known organization. Identify the organization below and, without looking it up, describe what you think its mission is.

Motivating Moment

Have you ever seen something on TV or read a story that made you want to take action? With a partner, discuss your ideas.

The "Gifted" Label

Is being labeled "gifted" a boost or a burden? Is this label about more than just academic abilities? What other qualities might earn someone that label? Discuss your ideas in a small group.

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Question

Effective readers **question** what they are reading and look for answers in the text. Asking questions helps you deepen your understanding and gain information. Readers often focus on the following questions:

1. What is the **central idea** or thesis of the text? What is the author's position on the topic or subject of the text?
2. What **supporting evidence,** such as examples, does the author provide to support the controlling idea?
3. What questions arise after I finish reading?
4. Does what the author is saying make sense to me? Why or why not?

Taking notes and writing questions in the side margins as you read is an effective strategy for deepening your understanding of the text.

Focus on Genre

Personal Essay

- short work of nonfiction that deals with a single subject
- written from a first-person point of view
- includes author's opinions, feelings, and/or insights based on personal experience
- often written in casual language to feel like a conversation with readers

Analyze Point of View and Irony

Authors of personal essays often write from a **subjective point of view**, including their personal ideas, values, feelings, and beliefs. They also may use **irony**, a rhetorical device that points out a relationship between appearance and reality. In using **verbal irony**, authors may express the opposite of a word's literal meaning. As you read the personal essay, consider the author's point of view by noting these features in the text:

- the author's **tone**, or attitude toward a subject
- the author's **voice**, or unique use of language that allows you to "hear" a personality in the author's words
- statements of the author's opinions
- details and examples from the author's experiences
- words and descriptions that have emotional impact

Annotation in Action

Here is an example of how one reader responded to a paragraph in "Craig Kielburger Reflects on Working Toward Peace." As you read, watch for descriptions and words that have emotional impact.

Poverty is the biggest killer of children. More than 1.3 billion people—one-quarter of the world's population—live in absolute poverty, struggling to survive on less than one dollar a day. Seventy percent of them are women and children. I dream of a day when people learn how to share, so that children do not have to die.

I didn't know that! Why is this so?

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

possession ☐
capacity ☐
exploitation ☐

Turn to a partner and talk about the vocabulary words you already know. Then use as many of the words as you can to briefly predict what you think the essay will be about. As you read "Craig Kielburger Reflects on Working Toward Peace," use the definitions in the side column to help you learn the vocabulary words you don't already know.

Background

In 1995—when **Craig Kielburger** (b. 1982) was only twelve years old—he and several classmates founded Free the Children, an organization to help young people. Today the organization is called WE Charity, and is focused on digital-only service-learning programs in North America. This essay comes from *Architects of Peace: Visions of Hope in Words and Images*, published when Kielburger was a teenager.

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Craig Kielburger Reflects on Working Toward Peace

Personal Essay by **Craig Kielburger**

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Craig Kielburger recalls his start as a young activist.

1 When I was very young I dreamed of being Superman, soaring high above the clouds and swooping down to snatch up all of the bad people seeking to destroy our planet. I would spend hours flying across the park, stopping momentarily to kick a soccer ball in my path or to pat my dog, Muffin, who ran faithfully at my heels.

2 One day, when I was twelve years old and getting ready for school, I reached for the newspaper comics. On the front page was a picture of another twelve-year-old boy from Pakistan, with a bright red vest and his fist held high. According to the article, he had been sold into bondage[1] as a weaver and forced to work twelve hours a day tying tiny knots to make carpets. He had lost his freedom to laugh and to play. He had lost his freedom to go to school. Then, when he was twelve years old, the same age as me, he was murdered.

ANALYZE POINT OF VIEW AND IRONY

Annotate: Mark sentences in paragraph 2 that have an emotional impact.

Analyze: How would you describe the author's point of view, or perspective?

Ed

Close Read Screencast

Listen to a modeled close read of this text.

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[1] **bondage:** the state of being held in enslavement.

3 I had never heard of child labor and wasn't certain where Pakistan was—but that day changed my life forever. I gathered a group of friends to form an organization called Free the Children.

4 Over the past four years, in my travels for Free the Children, I have had the opportunity to meet many children around the world—children like Jeffrey, who spends his days in a Manila garbage dump, alongside rats and maggots, where he sifts through decaying food and trash, trying to salvage a few valuable items to help his family survive. He dreams of leaving the garbage dump one day.

5 I have met children like eight-year-old Muniannal, in India, with a pretty ribbon in her hair, but no shoes or gloves, who squats on the floor every day separating used syringes gathered from hospitals and the streets for their plastics. When she pricks herself, she dips her hand into a bucket of dirty water. She dreams of being a teacher.

6 I have met children in the sugarcane fields of Brazil who wield huge machetes close to their small limbs. The cane they cut sweetens the cereal on our kitchen tables each morning. They dream of easing the hunger pains in their stomachs.

7 Poverty is the biggest killer of children. More than 1.3 billion people—one-quarter of the world's population—live in absolute poverty, struggling to survive on less than one dollar a day. Seventy percent of them are women and children. I dream of a day when people learn how to share, so that children do not have to die.

8 Every year, the world spends $800 billion on the military, $400 billion on cigarettes, $160 billion on beer, and $40 billion playing golf. It would only cost an extra $7 billion a year to put every child in school by the year 2010, giving them hope for a better life. This is less money than Americans spend on cosmetics in one year; it is less than Europeans spend on ice cream. People say, "We can't end world poverty; it just can't be done." The 1997 United Nations Development Report carries a clear message that poverty can be ended, if we make it our goal. The document states that the world has the materials and natural resources, the know-how, and the people to make a poverty-free world a reality in less than one generation.

ANALYZE POINT OF VIEW AND IRONY

Reread the last sentence in paragraphs 4, 5, and 6. Notice how Kielburger gives a detail about the dreams of the children he encountered in his travels.

Interpret: What makes the mention of these dreams examples of verbal irony?

QUESTION

Annotate: Underline words, phrases, or sentences in paragraph 8 that you find unclear or confusing.

Connect: What questions might you ask to help clarify any confusion?

Text in Focus Video

For more on understanding data, watch this video.

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Don't forget to **Notice & Note** as you read the text.

9 Gandhi[2] once said that if there is to be peace in the world it must begin with children. I have learned my best lessons from other children—children like the girls I encountered in India who carried their friend from place to place because she had no legs—and children like José.

10 I met José in the streets of San Salvador, Brazil, where he lived with a group of street children between the ages of eight and fourteen. José and his friends showed me the old abandoned bus shelter where they slept under cardboard boxes. They had to be careful, he said, because the police might beat or shoot them if they found their secret hideout. I spent the day playing soccer on the streets with José and his friends—soccer with an old plastic bottle they had found in the garbage. They were too poor to own a real soccer ball.

11 We had great fun, until one of the children fell on the bottle and broke it into several pieces, thus ending the game. It was getting late and time for me to leave. José knew I was returning to Canada and wanted to give me a gift to remember him by. But he had nothing—no home, no food, no toys, no **possessions.** So he took the shirt off his back and handed it to me. José didn't stop to think that he had no other shirt to wear or that he would be cold that night. He gave me the most precious thing he owned: the jersey of his favorite soccer team. Of course, I told José that I could never accept his shirt, but he insisted. So I removed the plain white T-shirt I was wearing and gave it to him. Although José's shirt was dirty and had a few small holes, it was a colorful soccer shirt and certainly much nicer than mine. José grinned from ear to ear when I put it on.

possession
(pə-zĕsh´ən) *n.* A *possession* is something you own.

12 I will never forget José, because he taught me more about sharing that day than anyone I have ever known. He may have been a poor street child, but I saw more goodness in him than all of the world leaders I have ever met. If more people had the heart of a street child, like José, and were willing to share, there would be no more poverty and a lot less suffering in this world. Sometimes young people find life today too depressing. It all seems so hopeless. They would rather escape, go dancing or listen to their favorite music, play video games or hang out with their friends. They dream of true love, a home of their own, or having a good time at the next party. At sixteen, I also like to dance, have fun, and dream for the future. But I have discovered that it takes more than material things to find real happiness and meaning in life.

NOTICE & NOTE
EXTREME OR ABSOLUTE LANGUAGE

When you notice language that leaves no doubt about a situation or an event, you've found an **Extreme or Absolute Language** signpost.

Notice & Note: Mark statements in paragraph 12 that seem to exaggerate or overstate a point.

Evaluate: Why does the author use this language?

---

[2] **Gandhi:** Mohandas Karamchand Gandhi (1869–1948; more commonly called Mahatma Gandhi), a leader of India whose belief in justice inspired many people around the world.

13 One day I was the guest on a popular television talk show in Canada. I shared the interview with another young person involved in cancer research. Several times during the program this young man, who was twenty years old, told the host that he was "gifted," as indicated by a test he had taken in third grade. Turning my way, the host inquired whether I, too, was gifted. Never having been tested for the gifted program, I answered that I was not.

14 When I returned home my mother asked me, "Are you certain you aren't gifted?" I realized that I had given the wrong answer. I was gifted, and the more I reflected, the more I concluded that I had never met a person who was not special or talented in some way.

15 Some people are gifted with their hands and can produce marvelous creations in their **capacity** as carpenters, artists, or builders. Others have a kind heart, are compassionate, understanding, or are special peacemakers; others, again, are humorous and bring joy into our lives. We have all met individuals who are gifted in science or sports, have great organizational skills or a healing touch. And, of course, some people are very talented at making money. Indeed, even the most physically or mentally challenged person teaches all of us about the value and worth of human life.

capacity
(kə-păs´ĭ-tē´) *n.* A person's *capacity* is his or her role or position.

16 I think that God, in fact, played a trick on us. He gave each and every person special talents or gifts, but he made no one gifted in all areas.

17 Collectively, we have all it takes to create a just and peaceful world, but we must work together and share our talents. We all need one another to find happiness within ourselves and within the world.

18 I realize, now, that each of us has the power to be Superman and to help rid the world of its worst evils—poverty, loneliness, and **exploitation.** I dream of the day when Jeffrey leaves the garbage dump, when Muniannal no longer has to separate used syringes and can go to school, and when all children, regardless of place of birth or economic circumstance, are free to be children. I dream of the day when we all have José's courage to share.

exploitation
(ĕk´sploi-tā´shən) *n. Exploitation* is the unfair treatment or use of something or someone for selfish reasons.

ESSENTIAL QUESTION:

How can changing the world change you?

Review your notes and add your thoughts to your Response Log.

TURN AND TALK

What do you think is the author's most moving point? Discuss your response to Kielburger's closing statements with a classmate.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. This question has two parts. First, answer **Part A**, then **Part B**.

Part A

Which statement best expresses the essay's controlling idea?

- Ⓐ Child bondage is a problem faced by children around the world.
- Ⓑ Education is the key to ending childhood poverty.
- Ⓒ Everyone can help end poverty, but it requires cooperation.
- Ⓓ Each person is gifted in his or her own way.

Part B

Select the sentence that supports the answer in Part A.

- Ⓐ "More than 1.3 billion people—one-quarter of the world's population—live in absolute poverty, struggling to survive on less than one dollar a day." (paragraph 7)
- Ⓑ "I will never forget José, because he taught me more about sharing that day than anyone I have ever known." (paragraph 12)
- Ⓒ "I had never heard of child labor and wasn't certain where Pakistan was—but that day changed my life forever." (paragraph 3)
- Ⓓ "The 1997 United Nations Development Report carries a clear message that poverty can be ended, if we make it our goal." (paragraph 8)

2. Select **two** sentences that identify how Craig Kielburger expresses his tone, or attitude, toward the subject of his personal essay.

- Ⓐ The author tells readers to visit India in order to see real poverty.
- Ⓑ The author encourages the children to leave their workplaces.
- Ⓒ The author writes to the United Nations to tell them what to do.
- Ⓓ The author makes strong statements about ending poverty.
- Ⓔ The author shows that many children live in dire poverty.

Ed

Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **CAUSE/EFFECT** How does Jose's story influence Kielburger's subjective point of view on life and the world?

2. **INTERPRET** Think about how Kielburger uses verbal irony when he refers to the dreams of the children he has met. What responses do you think he was aiming to trigger in readers?

3. **CRITIQUE** Reread paragraphs 6 and 7. Why do you think Kielburger provides this kind of supporting evidence? What effect might he hope this information has on the reader? How effective is this information in supporting his controlling idea?

4. **DRAW CONCLUSIONS** What is Kielburger's purpose in writing "I was gifted, and the more I reflected, the more I concluded that I had never met a person who was not special or talented in some way"? How does this idea affect the tone of the story?

5. **CITE DETAILS** Refer to the chart of questions you recorded as you read. Transfer the questions and any answers you have to this chart. Then add any new questions you've thought of.

QUESTIONS I HAD DURING READING	ANSWERS TO THOSE QUESTIONS	QUESTIONS I HAVE NOW

6. **INTERPRET** Throughout the essay, Kielburger uses **Extreme or Absolute Language**. Explain the effect that such language has on the reader and whether you think it helps the author achieve his purpose.

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Mission Statement

Imagine you're starting your own social organization. Share your vision for it in a one-paragraph mission statement.

- Think over the values you want your organization to represent. Refer to Craig Kielburger's statements in the last paragraph of the selection as a model.
- Use the pronouns *we* and *us* to express your organization's purposes and goals.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

contrast

despite

error

inadequate

interact

Research

Report on Activists

Recent times have seen a rise in youth activism.

- Research young activists engaged in the fight for social change.
- Organize your findings to share with your class.

Social & Emotional Learning

Taking on the World

It's one thing to be moved by the problems of the world. It's quite another thing to be able to tackle them. In a small group, talk about what it means to be an activist. Be sure to:

- Review the essay to identify the qualities that you think allowed Craig Kielburger to do what he did.
- Make a list of other individuals who have worked for the fair treatment of others. Include key historical figures as well as any young activists working for social justice.
- Generate a list of traits or abilities that activists share.

Expand Your Vocabulary

PRACTICE AND APPLY

Identify the vocabulary word that is most closely related to the boldfaced word in each question. Explain your choices.

possession **capacity** **exploitation**

1. Which word goes with **underpaid?** ____________________
2. Which word goes with **ownership?** ____________________
3. Which word goes with **skill?** ____________________

Vocabulary Strategy

↳ Context Clues

Context clues are the words and sentences that surround a word. Review the use of the word *capacity* in this sentence from the essay:

> **"Some people are gifted with their hands and can produce marvelous creations in their capacity as carpenters, artists, or builders."**

Here, *capacity* means "a position or role." Now read this sentence:

> **The only tickets left were "Standing Room Only" because the theater was filled to capacity.**

Here, *theater* and *filled* show *capacity* means "a maximum number."

Ed

Interactive Vocabulary Lesson: Using Context Clues

PRACTICE AND APPLY

Use context clues to define the underlined words. Check your ideas in a dictionary.

Kielburger read a newspaper article.	
Put the correct article before a noun.	
The activist published a document about ending poverty.	
I always document sources for my reports.	

Watch Your Language!

Commas

Commas show readers which words, phrases, and clauses go together, and they indicate which part of a sentence is most important. They also create pauses, so readers can think about what they are reading. In "Craig Kielburger Reflects on Working Toward Peace," the author uses commas for several purposes, including these:

- To set off introductory words, phrases, or dependent clauses:

  According to the article, he had been sold into bondage as a weaver and forced to work twelve hours a day tying tiny knots to make carpets.

- To set off nonessential phrases or clauses:

  If more people had the heart of a street child, like José, and were willing to share, there would be no more poverty and a lot less suffering in this world.

- To separate dependent clauses from independent clauses:

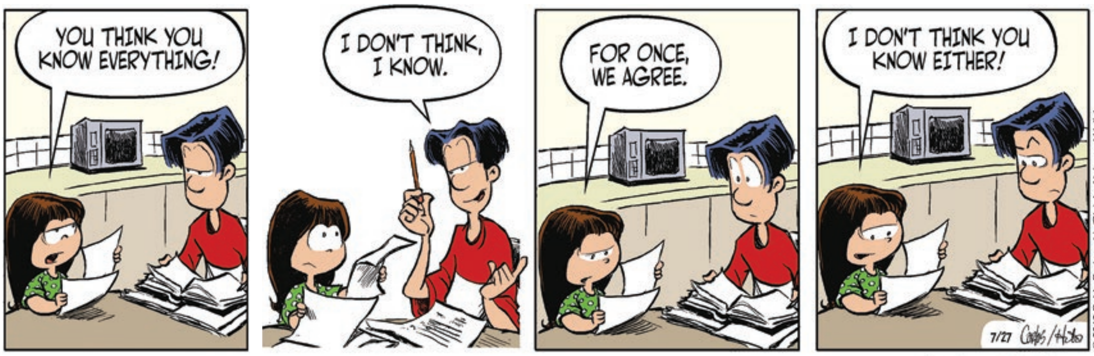
  Although José's shirt was dirty and had a few small holes, it was a colorful soccer shirt and certainly much nicer than mine.

- To separate two independent clauses joined by one of the coordinating conjunctions: *and, but, or, for, nor, so*, or *yet:*

  He may have been a poor street child, but I saw more goodness in him than all of the world leaders I have ever met.

Ed

Interactive Grammar Lesson: More Uses of the Comma


YOU THINK YOU KNOW EVERYTHING!
I DON'T THINK, I KNOW.
FOR ONCE, WE AGREE.
I DON'T THINK YOU KNOW EITHER!
7/27

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PRACTICE AND APPLY

Write your own sentences with commas, using the examples as models. Your sentences can be about Craig Kielburger's work or about a topic related to helping others. When you finish, share your sentences with a partner and compare your use of commas.

MEDIA

from
It Takes a Child

Documentary by **Judy Jackson**

ESSENTIAL QUESTION:
How can changing the world change you?

Engage Your Brain

What problem or issue do you feel strongly about? Think about the problems you've heard about both locally and internationally. What would you be willing to do to help solve the problem? Discuss your ideas with a partner.

Background

With the help of a film crew led by director Judy Jackson, Craig Kielburger documented his journey to South Asia so the world could see what he had witnessed. Jackson frequently makes films about humanitarian issues, with a keen focus on injustice. Her works have won more than 60 international awards.

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Analyze a Documentary

A **documentary** is a nonfiction film about important people, events, issues, or places. Documentaries include **interviews, film footage, voice-over narration,** and **sound effects** to convey information, mood, and tone, or the author's attitude toward the subject. As you watch the film clip, think about how these features work together.

Focus on Genre

Documentary

- includes interviews filmed specifically for the documentary
- contains filmed material, or footage, with information about the topic
- uses voice-over (an unseen speaker) to give facts or explain
- includes sound effects

FEATURE	STRATEGIES FOR VIEWING
Interviews feature experts on the subject or someone close to the person or event.	Consider the person being interviewed. Does he or she have special knowledge or present another side of the story?
Footage can include film clips, reports, photos, and interviews about a subject.	Consider why the footage was chosen. Does it reveal the filmmaker's attitude toward the topic? Does it show emotions?
Voice-over narration is scripted to present key facts and explain their importance.	Listen to the voice-over narration. Does it change from speaker to speaker? Does the language contribute to mood or tone?
Sound effects include music and sounds that show mood and signal shifts in the topic.	Follow music cues. Do they signal a change in setting or mood? Listen for sound effects. Do they clarify events?

This film helped Craig Kielburger expose injustices affecting children.

Ed

Video

View *It Takes a Child* in your ebook.

from **It Takes a Child**
Documentary by
Judy Jackson

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Analyze Media

Support your responses with evidence from the documentary.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **INFER AND SUMMARIZE** What is the main idea, or thesis, of the documentary? Describe the film's scenes and how those scenes support the main idea.

2. **ANALYZE** In the chart, record the filmmaker's purpose(s) in making the documentary and show how key parts of the film convey the purpose.

FILMMAKER'S PURPOSE(S)	HOW EACH PURPOSE IS CONVEYED

3. **INFER** Think about the visual and auditory features the filmmaker uses. Explain how the filmmaker uses interviews, film footage, voice-over, and sound effects to clarify the issues presented in the documentary.

4. **ANALYZE** How does the opening introduce the setting? What features work together in the opening to create a sense of what Kielburger is experiencing in this setting?

5. **COMPARE** The voice-over narration includes two narrators. The unnamed narrator is objective, and Craig Kielburger's narration is subjective. Compare the language and information the two narrators give. How does each narrator contribute to the mood and the tone of the documentary?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Personal Essay

Write a personal essay about an inspiring social activist or social action. Base your essay on a person you know or an action you witnessed or participated in, or write about a person or action you've read or heard about.

- Jot down ideas about the person or action and what makes that person or action meaningful.
- Use your ideas to create an outline. Your outline should list events in a logical order.
- In your essay, use the first-person point of view. Use vivid words to describe what you saw, read, heard, or felt about your topic.
- In your conclusion, summarize why the event or person inspired you.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

contrast

despite

error

inadequate

interact

Media

Produce a Podcast

With a partner, create an audio recording for a podcast review of the documentary clip from *It Takes a Child*.

- Make notes about visual and sound elements. Think about both positive and negative aspects that impressed you.
- Explain how the screen shots enhance the impact of the interviews.
- Record your review with a partner, speaking in a conversational tone. Present your information in a logical order, emphasizing key points. Share your podcast with a larger group.

Speaking & Listening

Talk Comparisons

Have a small-group discussion comparing the Kielburger essay and the documentary clip and singling out striking features of either account. To prepare:

- Make a two-column comparison chart with the headings *Essay Highlights* and *Documentary Highlights*.
- Review both the essay and documentary to jot down moments that strike you as emotional or memorable.
- Choose segments of the essay and the documentary to illustrate the points of your comparison.

A Poem for My Librarian, Mrs. Long

(You never know what troubled little girl needs a book)

Poem by **Nikki Giovanni**

ESSENTIAL QUESTION:
How can changing the world change you?

Engage Your Brain

Choose one or both activities to start connecting with the poem you're about to read.

Unsung Hero

Who in your school, home, or neighborhood deserves recognition for the work they do without recognition? Think about:

- who contributes their spare time or resources
- who is available to listen or to offer advice
- who may or may not be widely known

My Personal Influencer

The poem you are about to read is about a person who influenced the poet's life. Make some notes about a person who has helped to shape your character, personality, likes, or dislikes.

DESCRIPTION OF THE PERSON	HOW THIS PERSON AFFECTED ME

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Analyze Themes

A **theme** is a message about life or human nature that an author shares with the reader. Readers can infer themes by considering an author's **tone**, or attitude toward the subject, and what is said and how ideas come together.

To determine a poem's themes, look for ideas that the poet develops in the poem and how they build on one another. As you read Nikki Giovanni's poem, consider what seems most important about the speaker's relationship with Mrs. Long. What theme might that suggest?

Focus on Genre

Free-Verse Poetry

- uses irregular rhythm and line length; may group lines into stanzas
- may use little or no rhyme; often resembles natural speech
- may use unconventional punctuation or capitalization
- may use sound devices and figurative language

Analyze Free-Verse Poetry

"A Poem for My Librarian, Mrs. Long" is an example of **free-verse poetry.** This form uses language that flows like everyday speech. Although free-verse poetry doesn't include regular rhythm and rhyme, it may include other techniques, such as imagery and figurative language. Here are some of the techniques free-verse poets use and an example of each from Nikki Giovanni's poem.

TECHNIQUE	EXAMPLE
Creative use of punctuation and capitalization	**And up the hill on vine street/(The main black corridor) sat our carnegie library**
Varied length of stanzas and lines to suit stylistic effects	**Late at night with my portable (that I was so proud of)/Tucked under my pillow**
Use of sensory language to create vivid mental images	**Which I visited and inhaled that wonderful odor/Of new books**
Use of sound devices such as repetition and alliteration to create a mood and convey meaning	**Hat in hand to ask to borrow so that I might borrow**

As you read the poem, note other examples of these techniques and think about how they help convey meaning in the poem.

Annotation in Action

This model shows one reader's note about the first stanza of "A Poem for My Librarian, Mrs. Long." As you read, notice the author's descriptions and use of sensory language, and the mood and mental images they create.

At a time when there was no tv before 3:00 P.M.
And on Sunday none until 5:00
We sat on front porches watching
The jfg sign go on and off greeting
The neighbors, discussing the political
Situation congratulating the preacher
On his sermon

lowercase tv and jfg suggest they are not important

Background

Nikki Giovanni (b. 1943) published her first book of poetry in 1968 and quickly became one of America's best-known poets. Giovanni grew up in the racially segregated South. When she attended college, she became a part of a movement of African American writers who were finding new ways to express pride in their distinct culture. In addition to her poetry collections, Giovanni has written award-winning children's books.

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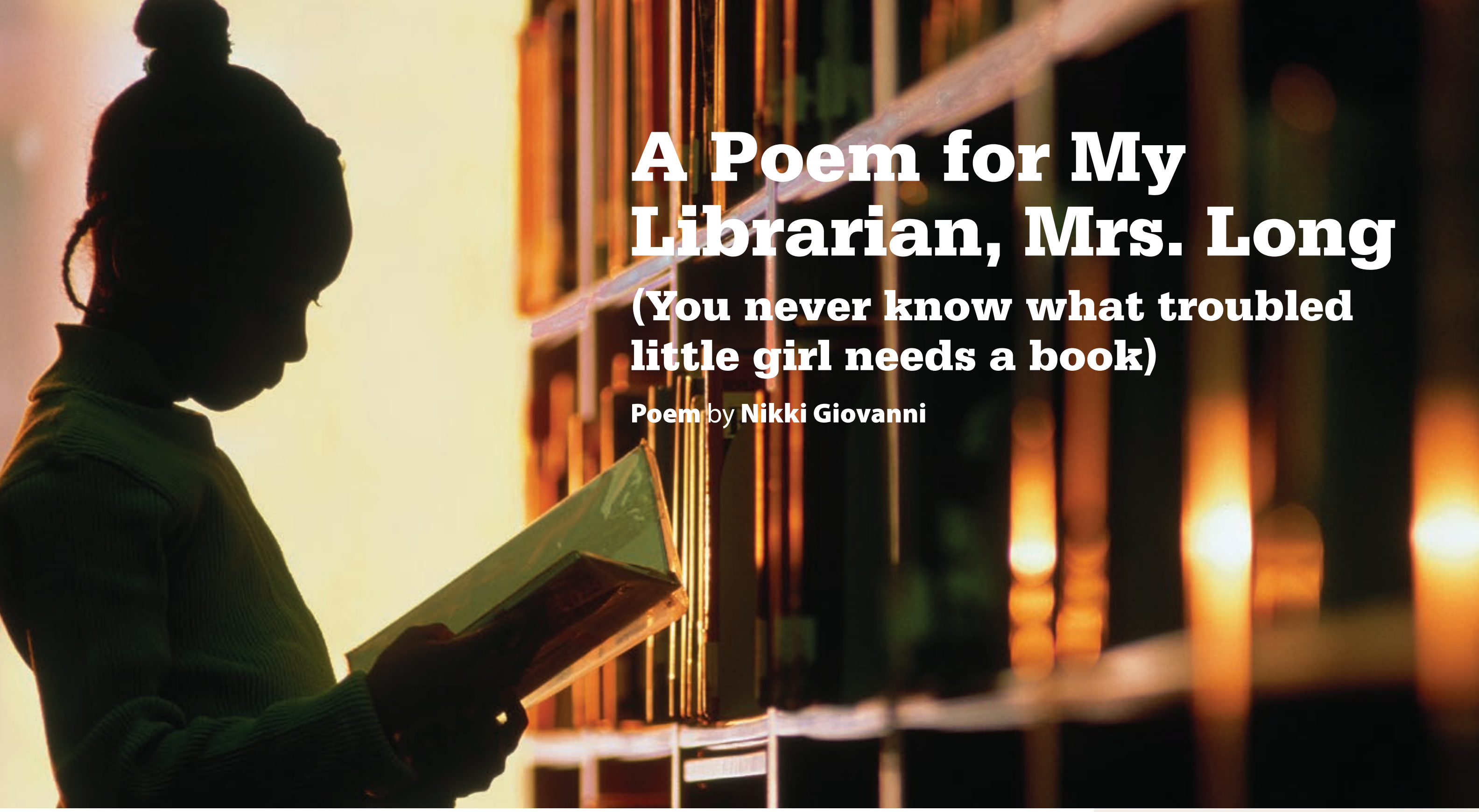

A Poem for My Librarian, Mrs. Long

(You never know what troubled little girl needs a book)

Poem by **Nikki Giovanni**

The speaker recalls how a librarian brought her the world.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

At a time when there was no tv before 3:00 P.M.
And on Sunday none until 5:00
We sat on front porches watching
The jfg[1] sign go on and off greeting
The neighbors, discussing the political
Situation congratulating the preacher
On his sermon

There was always radio which brought us
Songs from wlac in nashville and what we would now call
Easy listening or smooth jazz but when I listened
Late at night with my portable (that I was so proud of)
Tucked under my pillow
I heard nat king cole and matt dennis, june christy and
        ella fitzgerald
And sometimes sarah vaughan sing black coffee
Which I now drink
It was just called music

NOTICE & NOTE
MEMORY MOMENT

When you notice the narrator or speaker bringing up something from the past, you've found a **Memory Moment** signpost.

Notice & Note: In lines 1–7, mark the speaker's main activities as a child.

Critique: Why might this memory be important?

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[1] **jfg:** a brand of coffee that was popular in Knoxville, Tennessee; an old electric sign for the coffee is a famous landmark in Knoxville.

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ANALYZE THEMES

Annotate: Mark what Mrs. Long says and does in lines 24–39.

Interpret: How does the poet feel about Mrs. Long? What message is the poet sending about the power of people such as Mrs. Long?

ANALYZE FREE-VERSE POETRY

Annotate: In the final stanza of the poem, mark words that rhyme.

Analyze: What idea does this rhyme help to emphasize? How does it contribute to a theme?

There was a bookstore uptown on gay street
Which I visited and inhaled that wonderful odor
Of new books
Even today I read hardcover as a preference paperback only
As a last resort

And up the hill on vine street
(The main black corridor) sat our carnegie library[2]
Mrs. Long always glad to see you
The stereoscope[3] always ready to show you faraway
Places to dream about

Mrs. Long asking what are you looking for today
When I wanted *Leaves of Grass* or alfred north whitehead
She would go to the big library uptown and I now know
Hat in hand to ask to borrow so that I might borrow
Probably they said something humiliating since southern
Whites like to humiliate southern blacks

But she nonetheless brought the books
Back and I held them to my chest
Close to my heart
And happily skipped back to grandmother's house
Where I would sit on the front porch
In a gray glider and dream of a world
Far away

I love the world where I was
I was safe and warm and grandmother gave me neck kisses
When I was on my way to bed

But there was a world
Somewhere
Out there
And Mrs. Long opened that wardrobe
But no lions or witches[4] scared me
I went through
Knowing there would be
Spring

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[2] **carnegie library:** a library built with money donated by the businessman Andrew Carnegie.

[3] **stereoscope:** an optical instrument with two eyepieces, used to create a three-dimensional effect when looking at two photographs of the same scene.

[4] **wardrobe . . . lions or witches:** refers to *The Lion, the Witch and the Wardrobe,* a fantasy novel by C. S. Lewis; in the story, four children visit a land called Narnia via the wardrobe, or closet, in a spare room.

TURN AND TALK

Which words in the final stanza show that the speaker connects books to a brighter future? Share your selected choices from the stanza with a partner.

ESSENTIAL QUESTION:

How can changing the world change you?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. Why does the poet say that she prefers reading hardcover books?

Ⓐ She believes people should not read paperbacks.

Ⓑ She is showing the impact the bookstore had on her.

Ⓒ She is showing how important Mrs. Long was to her.

Ⓓ She wants to establish that she is a selective reader.

2. What **two** inferences can you best make about Mrs. Long?

Ⓐ She is a music lover.

Ⓑ She is a scientist.

Ⓒ She is brave.

Ⓓ She is depressed.

Ⓔ She is determined.

3. What does the stanza break between lines 42 and 43 help the poet convey most clearly?

Ⓐ the contrast between the poet's two worlds

Ⓑ the distance the poet sometimes traveled

Ⓒ the poet's respect for Mrs. Long and other librarians

Ⓓ the childhood dreams the poet had for her future

Ed

Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

1 **INFER** The subtitle of the poem is "(You never know what troubled little girl needs a book)." What might this subtitle suggest about a theme of the poem?

2 **INFER** Review lines 28–32, in which the speaker considers Mrs. Long's actions. How do these actions relate to a theme of the poem? Make an inference based on these lines and use the chart to record two examples of text evidence. Below these examples, state a theme of the poem, based on the inference you made.

TEXT EVIDENCE	INFERENCE
THEME:	

3 **EVALUATE** Words like *amused, thoughtful, grateful, hopeful,* and *angry* can be used to describe the tone of a poem. In your opinion, which of these words best fits the poem? Explain.

4 **INTERPRET** An **allusion** is a reference to a well-known person, place, event, or work of literature. The final stanza of this poem makes an allusion to C. S. Lewis's novel *The Lion, the Witch and the Wardrobe,* in which the heroes end a witch's curse of endless winter. Why might the poet have ended the poem with this particular allusion?

5 **ANALYZE** How do the unique punctuation and capitalization in this free-verse poem contribute to the poem's meaning?

6 **INTERPRET** Reread the last stanza of the poem. What words would you use to describe the poem's speaker as a child? Think about the mental images the speaker's **Memory Moments** created as you read the poem. How do your words fit those images?

Choices

Here are some other ways to demonstrate your understanding of the ideas in this lesson.

Writing

Free-Verse Poem

Pay tribute to someone you admire by writing your own free-verse poem.

- Include specific examples of qualities or actions that make the person exceptional.
- Include sensory words and phrases in your descriptions.
- Consider how to use punctuation, capitalization, and line breaks to emphasize certain ideas.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

contrast
despite
error
inadequate
interact

Media

Character-Based Social-Media Page

Working in small groups, create social-media page for either Mrs. Long or Nikki Giovanni. Keep these tips in mind:

- Look up details about poet Nikki Giovanni. For Mrs. Long's page, rely on the poem and your imagination.
- To follow the format of a media page, look for templates online to download.
- Draw or find images to use for the profile image, status updates, and friends.

Speaking & Listening

Ordinary Heroes

In a small group, discuss ordinary heroes. The heroes you choose may range in age and in public recognition. Before your discussion, do the following:

- Briefly research your chosen heroes to support your views.
- List the heroes' accomplishments and the potential impact of their actions.

Collaborate & Compare

ESSENTIAL QUESTION:
How can changing the world change you?

Compare Authors' Perspectives

You're about to read a true account and a novel excerpt that both deal with the same historic event. When authors write about history, their purpose is often to explain what happened. As you read these texts, note what is similar and what is different about their descriptions of the event. Think about what main idea, or message, each one expresses. After you read both selections, you will collaborate with a small group on a final project.

MENTOR TEXT

A

Frances Perkins and the Triangle Factory Fire

History Writing by **David Brooks**
pages 522–527

B

from Ashes of Roses

Novel Excerpt by **Mary Jane Auch**
pages 535–543

After you read both selections, you will collaborate with a small group on an in-depth oral presentation.

You will:

- Focus Your Research
- Gather Information
- Present What You Learn

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Frances Perkins and the Triangle Factory Fire

History Writing by **David Brooks**

Engage Your Brain

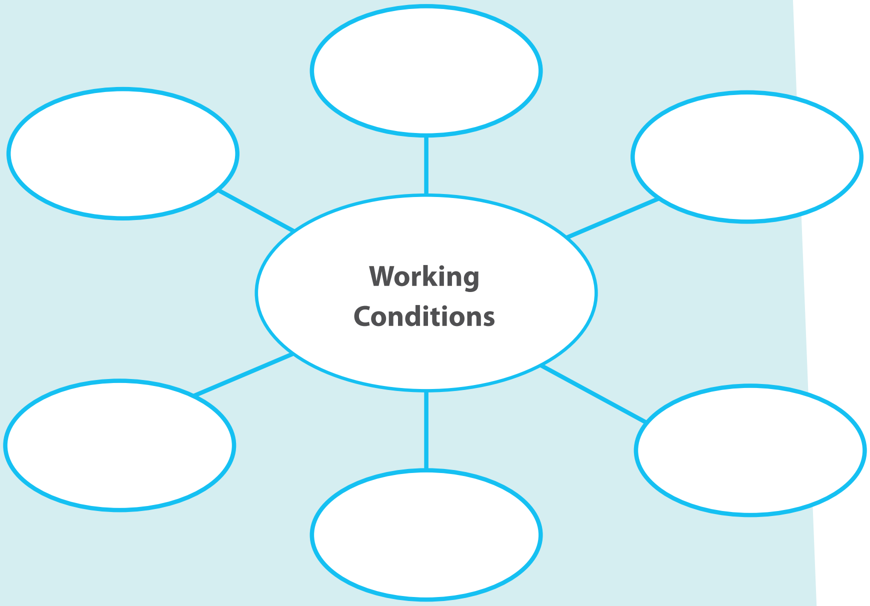
Choose one or both activities to start connecting with the article you're about to read.

A Major Responder

Briefly research Frances Perkins, a woman who took strong action after witnessing the Triangle Factory fire. Jot down a few details about her.

Labor Long Ago

With a partner, research working conditions in factories from the late 19th to early 20th centuries. Then use your findings to fill in a web like the one at right.



Paraphrase History Writing

History writing is a type of literary nonfiction that combines the features of narrative and informational texts. Authors of history writing present their topics from a unique perspective, or view. When you **paraphrase,** you restate information that you read or hear using your own words. Here is one way you might paraphrase a sentence from "Frances Perkins and the Triangle Factory Fire."

ORIGINAL TEXT	PARAPHRASE
He could have spent the time fighting the fire or evacuating the nearly five hundred workers. Instead, he battled the exploding fire, to no effect.	He could have either fought the fire or evacuated workers. He battled the fire unsuccessfully.

Paraphrasing key ideas and important details can help you understand and remember what you read. As you read the selection, write short paraphrases next to important information.

Focus on Genre

Informational Text

- focuses on real people and events from the past
- often tells a true story, with factual details acquired through research
- presents the interactions between people and events
- may hint at the author's own view of the topic

Determine Central Ideas

Nonfiction texts have a **controlling idea,** or thesis. The controlling idea is also called a **central idea.** It's the important idea about the topic. This idea may be stated explicitly in a sentence, or it may be implied. Each paragraph or section also will have a central idea that provides support for the controlling idea. As you read "Frances Perkins and the Triangle Factory Fire," think about central ideas and information that answer questions like these:

- Where and when did the event take place?
- Who was involved? What were the event's causes and effects?
- How does this information help me understand the topic?

Annotation in Action

In the model, you can see one reader's note about part of "Frances Perkins and the Triangle Factory Fire." As you read the selection, note how the author presents the historical topic.

> But back in 1911, there were nice brownstones on the northern side of the park and factories on its eastern and southern sides, drawing young and mostly Jewish and Italian immigrant workers. One of the nice homes was owned by Mrs. Gordon Norrie, a society matron descended from two of the men who signed the Declaration of Independence.

The contrast between the brownstones and the factories may be a central idea.

Expand Your Vocabulary

Put a check mark next to the vocabulary words that you feel comfortable using when speaking or writing.

lobby ☐
fatal ☐
distinguish ☐
indifferent ☐

Turn to a partner and talk about the vocabulary words you already know. Then, write a short paragraph predicting what the text will be about. As you read "Frances Perkins and the Triangle Factory Fire," use the definitions in the side column to help you learn the vocabulary words you don't already know.

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Background

David Brooks (b. 1961) was born in Canada and grew up in New York City. He started his career as a police reporter in Chicago. Today, Brooks is perhaps best known as a newspaper columnist and television analyst. His commentary and writings often focus on culture and social issues. In his book *The Road to Character,* in which this piece of history writing appears, Brooks explores what inspired individuals such as Frances Perkins to become leaders and help change society for the better.

Frances Perkins and the Triangle Factory Fire

History Writing by **David Brooks**

A witness to the Triangle Factory fire finds a new cause to champion.

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

1 Today, the area around Washington Square Park in lower Manhattan is surrounded by New York University, expensive apartments, and upscale stores. But back in 1911, there were nice brownstones on the northern side of the park and factories on its eastern and southern sides, drawing young and mostly Jewish and Italian immigrant workers. One of the nice homes was owned by Mrs. Gordon Norrie, a society matron descended from two of the men who signed the Declaration of Independence.

2 On March 25, Mrs. Norrie was just sitting down to tea with a group of friends when they heard a commotion outside. One of her guests, Frances Perkins, then thirty-one, was from an old but middle-class Maine family, which could also trace its lineage back to the time of the Revolution. She had attended Mount Holyoke

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College and was working at the Consumers' League of New York,[1] **lobbying** to end child labor.

3 A butler rushed in and announced that there was a fire near the square. The ladies ran out. Perkins lifted up her skirts and sprinted toward it. They had stumbled upon the Triangle Shirtwaist Factory, one of the most famous fires in American history. Perkins could see the eighth, ninth, and tenth floors of the building ablaze and dozens of workers crowding around the open windows. She joined the throng of horrified onlookers on the sidewalk below.

4 Some saw what they thought were bundles of fabric falling from the windows. They thought the factory owners were saving their best material. As the bundles continued to fall, the onlookers realized they were not bundles at all. They were people, hurling themselves to their death. "People had just begun to jump as we got there," Perkins would later remember. "They had been holding on until that time, standing in the windowsills, being crowded by others behind them, the fire pressing closer and closer, the smoke closer and closer."

5 "They began to jump. The window was too crowded and they would jump and they hit the sidewalk," she recalled. "Every one of them was killed, everybody who jumped was killed. It was a horrifying spectacle."

6 The firemen held out nets, but the weight of the bodies from that great height either yanked the nets from the firemen's hands or the bodies ripped right through. One woman grandly emptied her purse over the onlookers below and then hurled herself off.

7 Perkins and the others screamed up to them, "Don't jump! Help is coming." It wasn't. The flames were roasting them from behind. Forty-seven people ended up jumping. One young woman gave a speech before diving, gesticulating passionately, but no one could hear her. One young man tenderly helped a young woman onto the windowsill. Then he held her out, away from the building, like a ballet dancer, and let her drop. He did the same for a second and a third. Finally, a fourth girl stood on the windowsill; she embraced him and they shared a long kiss. Then he held her out and dropped her, too. Then he himself was in the air. As he fell, people noticed, as his pants ballooned out, that he wore smart tan shoes. One reporter wrote, "I saw his face before they covered it. You could see in it that he was a real man. He had done his best."

8 The fire had started at about 4:40 that afternoon, when somebody on the eighth floor threw a cigarette or a match into

Don't forget to **Notice & Note** as you read the text.

lobby

(lŏb´ē) *v.* To *lobby* is to attempt to influence politicians to support the cause that you represent.

DETERMINE CENTRAL IDEAS

Annotate: In paragraph 7, mark details that help explain why some workers decided to jump.

Predict: Do you think that this is a central idea in the text? Why or why not?

---

[1] **Consumers' League of New York:** organization founded in 1891 and dedicated to improving working conditions and addressing other social issues.

one of the great scrapheaps of cotton left over from the tailoring process. The pile quickly burst into flames.

9 Somebody alerted the factory manager, Samuel Bernstein, who grabbed some nearby buckets of water and dumped them on the fire. They did little good. The cotton scraps were explosively flammable, more so than paper, and there was roughly a ton of the stuff piled on the eighth floor alone.

VOCABULARY

Latin Roots: The word *flammable* is from the Latin word *flammāre*, which means "to set fire to."

Explain: What detail about the flammable material makes Bernstein's attempt to put out the fire seem so pointless?

10 Bernstein dumped more buckets of water on the growing fire, but by this point they had no effect whatsoever, and the flames were spreading to the tissue paper patterns hanging above the wooden work desks. He ordered workers to drag a fire hose from a nearby stairwell. They opened the valve, but there was no pressure. As a historian of the fire, David Von Drehle, has argued, Bernstein made a **fatal** decision in those first three minutes. He could have spent the time fighting the fire or evacuating the nearly five hundred workers. Instead, he battled the exploding fire, to no effect. If he had spent the time evacuating, it is possible that nobody would have died that day.

fatal
(fāt´l) *adj.* A *fatal* decision is a choice that results in death.

PARAPHRASE HISTORY WRITING

Annotate: In paragraph 11, mark text details of what was happening on the eighth floor.

Infer: In your own words, describe what Bernstein saw.

11 When Bernstein finally did take his eyes off the wall of fire, he was astonished by what he saw. Many of the women on the eighth floor were taking the time to go to the dressing room to retrieve their coats and belongings. Some were looking for their time cards so they could punch out.

12 Eventually, the two factory owners up on the tenth floor were alerted to the fire, which had already consumed the eighth floor and was spreading quickly to their own. One of them, Isaac Harris, gathered a group of workers and figured it was probably suicidal to try to climb down through the fire. "Girls, let us go up on the roof! Get on the roof!" he bellowed. The other owner, Max Blanck, was paralyzed by fear. He stood frozen with a look of terror on his face, holding his youngest daughter in one arm and his elder daughter's hand with the other. A clerk, who was evacuating with the firm's order book, decided to throw it down and save his boss's life instead.

13 Most of the workers on the eighth floor were able to get out, but the workers on the ninth floor had little warning until the fire was already upon them. They ran like terrified schools of fish from one potential exit to another. There were two elevators, but they were slow and overloaded. There was no sprinkler system. There was a fire escape, but it was rickety and blocked. On normal days the workers were searched as they headed home, to prevent theft. The factory had been designed to force them through a single choke point[2] in order to get out. Some of the

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[2] **choke point:** a narrow passage; a point of congestion or blockage.

doors were locked. As the fire surrounded them, the workers were left to make desperate life-and-death decisions with limited information in a rising atmosphere of fire, smoke, and terror.

14 Three friends, Ida Nelson, Katie Weiner, and Fanny Lansner, were in the changing room when the screams of "Fire!" reached them. Nelson decided to sprint for one of the stairwells. Weiner went to the elevators and saw an elevator car descending the shaft. She hurled herself into space, diving onto the roof. Lansner took neither course and didn't make it out.

15 Mary Bucelli later described her own part in the vicious scramble to get out first: "I can't tell you because I gave so many pushes and kicks. I gave and received. I was throwing them down wherever I met them," she said of her co-workers. "I was only looking for my own life. . . . At a moment like that, there is big confusion and you must understand that you cannot see anything. . . . You see a multitude of things, but you can't **distinguish** anything. With the confusion and the fight that you take, you can't distinguish anything."

16 Joseph Brenman was one of the relatively few men in the factory. A crowd of women were pushing between him and the elevators. But they were small, and many of them were faint. He shoved them aside and barreled his way onto the elevator and to safety.

17 The fire department arrived quickly but its ladders could not reach the eighth floor. The water from its hoses could barely reach that high, just enough to give the building exterior a light dousing.

Shame

18 The horror of the Triangle Shirtwaist Fire traumatized the city. People were not only furious at the factory owners, but felt some deep responsibility themselves. In 1909 a young Russian immigrant named Rose Schneiderman had led the women who worked at Triangle and other factories on a strike to address the very issues that led to the fire disaster. The picketers were harassed by company guards. The city looked on indifferently, as it did upon the lives of the poor generally. After the fire there was a collective outpouring of rage, fed by collective guilt at the way people had self-centeredly gone about their lives, callously **indifferent** to the conditions and suffering of the people close around them. "I can't begin to tell you how disturbed the people were everywhere," Frances Perkins remembered. "It was as

Don't forget to **Notice & Note** as you read the text.

distinguish
(dĭ-stĭng´gwĭsh) *v.* To *distinguish* one thing from another means perceiving the two things as different or distinct.

DETERMINE CENTRAL IDEAS

Annotate: In paragraph 18, mark the descriptive word that appears twice (once as an adverb and once as an adjective) and refers to the general attitude of people toward factory workers before the fire.

Critique: What idea does this word represent? Why is it a central idea in the text?

indifferent
(ĭn-dĭf´ər-ənt) *adj.* Someone who is *indifferent* has no feelings one way or another about something.

though we had all done something wrong. It shouldn't have been. We were sorry. Mea culpa! Mea culpa!"[3]

19 "A large memorial march was held, and then a large meeting, with all the leading citizens of the city. Perkins was on stage as a representative of the Consumers' League when Rose Schneiderman electrified the crowd: "I would be a traitor to those poor burned bodies if I were to come here to talk good fellowship. We have tried you, good people of the public—and we have found you wanting! . . .

20 "We have tried you, citizens! We are trying you now and you have a couple of dollars for the sorrowing mothers and brothers and sisters by way of a charity gift. But every time the workers come out in the only way they know to protest against conditions which are unbearable, the strong hand of the law is allowed to press down heavily upon us. . . . I can't talk fellowship to you who are gathered here. Too much blood has been spilled!"

21 The fire and its aftershocks left a deep mark on Frances Perkins. Up until that point she had lobbied for worker rights and on behalf of the poor, but she had been on a conventional trajectory, toward a conventional marriage, perhaps, and a life of genteel good works. After the fire, what had been a career turned into a vocation.[4] Moral indignation set her on a different course. Her own desires and her own ego became less central and the cause itself became more central to the structure of her life. The niceties of her class fell away. She became impatient with the way genteel progressives went about serving the poor. She became impatient with their prissiness, their desire to stay pure and above the fray. Perkins hardened. She threw herself into the rough and tumble of politics. She was willing to take morally hazardous action[5] if it would prevent another catastrophe like the one that befell the women at the Triangle factory. She was willing to compromise and work with corrupt officials if it would produce results. She pinioned herself to this cause for the rest of her life.

---

[3] **Mea culpa!** (mā´ə kŭl´pə): a cry meaning "I am at fault!"

[4] **vocation** (vō-kā´shən): a strong commitment to a certain course of action.

[5] **morally hazardous action:** an action that may result in increased risk to oneself or others and that some may consider to be inappropriate.

TURN AND TALK

Why do you think Frances Perkins felt shame after the fire? Discuss your opinion with a partner.

PARAPHRASE HISTORY WRITING

Annotate: In paragraphs 19–20, mark what Rose Schneiderman says about the idea of "fellowship."

Interpret: In your own words, paraphrase Schneiderman's final statement.

NOTICE & NOTE

CONTRASTS AND CONTRADICTIONS

When you notice a sharp contrast between what you would expect and what you observe happening, you've found a **Contrasts and Contradictions** signpost.

Notice & Note: In paragraph 21, underline the central idea that represents the tragedy's effect on Frances Perkins.

Analyze: What are the differences and why do they matter?

ESSENTIAL QUESTION:

How can changing the world change you?

Review your notes and add your thoughts to your Response Log.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. How does the phrase *bundles of fabric* in paragraph 4 affect the tone of the text?

Ⓐ It makes the author's tone more comical.

Ⓑ It makes the author's tone less formal.

Ⓒ It makes the author's tone more casual.

Ⓓ It makes the author's tone more horrified.

2. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What are **two** central ideas of "Frances Perkins and the Triangle Factory Fire"?

Ⓐ No one could have prevented the fire.

Ⓑ Cotton dust and scraps are flammable.

Ⓒ Poor decisions made the fire much worse.

Ⓓ A growing fire cannot be stopped.

Ⓔ Factory conditions worsened the situation.

Part B

How does the author develop the key ideas in Part A?

Ⓐ by describing the factory manager's actions and the lack of clear exits

Ⓑ by explaining that cotton is more flammable than paper and that there was a ton of fabric

Ⓒ by explaining that the firefighters' hoses weren't long enough to put out the fire

Ⓓ by discussing how Frances Perkins and others felt guilty for not preventing the fire

Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

1. **SUMMARIZE** Summarize the central ideas of "Frances Perkins and the Triangle Factory Fire" and analyze their development over the course of the text.

2. **CITE DETAILS** What details indicate that the working conditions in the factory were unsafe? What suggests that this was partly due to the owners' distrust of the workers?

3. **ANALYZE** Reread paragraphs 8–10. What is the author's tone as he describes the start of the fire and Samuel Bernstein's attempts to extinguish it? Cite specific words and phrases that contribute to that tone.

4. **INFER** What words and phrases does the author use to describe how the young man helps one young woman onto the windowsill? What meaning do these words and phrases contribute to the text?

5. **SUMMARIZE** In two or three sentences, summarize the changes that occurred in the aftermath of the tragedy.

6. **COMPARE** Use the chart to record details of how the events of the Triangle Factory fire influenced Frances Perkins's attitudes and behavior. Note the **Contrasts and Contradictions** Perkins experienced.

Attitudes/Behavior Before	→	Attitudes/Behavior After

Choices

Here are some ways to demonstrate your understanding of the ideas in this lesson.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

contrast	inadequate
despite	interact
error	

Writing

Summary

Write a two- to three-paragraph summary of the account of the fire. As you plan your essay, keep these tips in mind.

- Use your own words to paraphrase ideas.
- Use central ideas and supporting details in describing the event.
- Use transitions such as *first, next, then,* and *finally.*

Research

Advocate for Workers

Find out more about Frances Perkins beyond the Triangle disaster. Start with these questions to guide your research:

- What was Perkins's childhood like?
- Why was Perkins called "the woman behind the New Deal"?
- With a partner, discuss what you learned about Perkins's life.

Speaking & Listening

Primary Sources

With a partner, review what each historical quotation in the text adds to your understanding. During the discussion:

- Use clues within the primary source itself to help you discuss its central idea. For example, how does the speaker view the event?
- To build on your partner's ideas, ask clarifying questions. For example, what did Rose Schneiderman mean to convey by her use of the word *traitor* (paragraph 19)?

Expand Your Vocabulary

PRACTICE AND APPLY

Identify the vocabulary word that is most closely related to the boldfaced word in each question.

lobby **fatal** **distinguish** **indifferent**

1. Which vocabulary word goes with **unimportant?** ____________________
2. Which vocabulary word goes with **disastrous?** ____________________
3. Which vocabulary word goes with **distinct?** ____________________
4. Which vocabulary word goes with **influence?** ____________________

Vocabulary Strategy

Latin Roots

A **root** is a word part that came into English from an older language. Roots from Latin appear in many English words. Note this comment from "Frances Perkins and the Triangle Factory Fire":

> **You see a multitude of things, but you can't distinguish anything.** (paragraph 15)

The word *distinguish* contains a root, *sting,* from the Latin word *dīstinguere,* which means "to separate." The root *sting* can help you figure out the meanings of other words that include this root.

Ed

Interactive Vocabulary Lesson: Common Roots, Prefixes, and Suffixes

PRACTICE AND APPLY

In each sentence, identify the word with the Latin root *sting* or its variation *ting*. Write what each word means. Use a print or digital dictionary to check your ideas.

1. There are many kinds of maple trees, but many people think that one maple tree is indistinguishable from another.

   ____

2. Despite the criticism they got, they would not let anyone extinguish their dream.

   ____

3. Although many players were undistinguished, the coach led them to win games by inspiring them to work hard as a team.

   ____

Watch Your Language!

Combining Sentences with Phrases

Ed
Interactive Grammar Lessons: The Phrase

By using phrases to combine sentences, you can vary the length of your sentences and make your writing more interesting. The following are types of phrases you can use to combine sentences.

- A **prepositional phrase** begins with a preposition, such as *at, about, for, from, in,* or *of*.
- An **infinitive phrase** begins with an infinitive verb (*to* + verb).
- A **participial phrase** begins with the past or present participle of a verb, such as *walked* or *walking*.

The chart below provides an example for how to use each phrase type to combine sentences.

PHRASE TYPE	TWO SENTENCES	COMBINED SENTENCE
Prepositional phrase	The author wrote vivid descriptions. He described the Triangle Factory fire.	The author wrote vivid descriptions of the Triangle Factory fire.
Infinitive phrase	Frances Perkins worked with corrupt politicians. She tried to improve working conditions.	Frances Perkins worked with corrupt politicians to improve working conditions.
Participial phrase	We read about working conditions in the early 20th century. We felt lucky to live in the 21st century.	Reading about working conditions in the early 20th century made us feel lucky to live in the 21st century.

PRACTICE AND APPLY

Combine the two sentences with a phrase of your choice.

1. Workers punched their timecards. They nodded to their supervisor.
2. Factories darkened once-blue skies. The factories belched smoke from dawn until dusk.
3. The manufacturing plant was located south of the river. It was on Beale Street.
4. People read about the poor working conditions. That made them more sympathetic to workers' rights.

from Ashes of Roses

Novel Excerpt by **Mary Jane Auch**

Engage Your Brain

Choose one or both activities to start connecting with the novel excerpt you're about to read.

Aftershocks of a Disaster

What actions can a person take after learning of a tragic event such as a fire, flood, or tornado? Brainstorm ideas with a partner or small group.

Survivor Situations

The novel excerpt you are about to read is about the Triangle Shirtwaist Factory fire. Think about the feelings of those who escaped the fire. Discuss your ideas with a small group.

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Historical Fiction

Every story has a **setting**, or the time and place in which the action occurs. In historical fiction such as *Ashes of Roses*, the setting is essential to the plot. **Historical fiction** refers to stories set in a real time period. The author conducts research and weaves historical facts into imaginary scenes and dialogue between characters. Historical fiction includes accurate details that allow readers to visualize what it was like to live through a particular historical event.

Focus on Genre

Historical Fiction

- is set in the past
- features actual historical events, either in the story's main action or as a backdrop
- may include characters based on real people
- includes characters, dialogue, and events from the author's imagination

Setting and Motivation

In historical fiction, as in other types of fiction, the characters are the people who take part in the action. Like real people, characters display certain qualities, or character **traits,** and they have **motivations,** or reasons for their behaviors. The story's historical setting usually affects the characters' motivations and actions.

As you read the excerpt from *Ashes of Roses,* use the chart below to record how setting affects the motivations of Rose, the story's main character. Ask yourself how the time and place affect Rose's behavior and the events that occur.

Setting (time and place of the story)	
Events (events in the story's action)	
Character's Actions (what Rose does)	
Character's Motivation (why Rose acts as she does)	

Annotation in Action

In the model, you can see one reader's note about part of *Ashes of Roses*. As you read the selection, note how the author weaves historically accurate details into the story.

> The whole top three floors were ablaze, and the smoke made the sky as dark as night. A fireman unharnessed a team of wild-eyed horses from the fire wagon and handed the reins to a policeman. "Get them around the corner. The smell of blood has them spooked."

Historical details about the event and time period help me visualize the story.

Expand Your Vocabulary

Put a checkmark next to the words you feel comfortable using when speaking or writing.

trample ☐
sprawl ☐
surge ☐
eerie ☐

Turn to a partner and talk about the vocabulary words you already know. Then, use as many words as you can in a few sentences explaining what you already know about the Triangle Factory fire. As you read the excerpt from *Ashes of Roses,* use the definitions in the side column to help you learn the vocabulary words you don't already know.

Background

Mary Jane (MJ) Auch was born in 1938 in Mineola, New York. She began her prolific writing career after working in hospitals for several years and raising two children. *Ashes of Roses* serves not only as the title of Auch's novel but was a shade of color widely known in the early 20th century. The color is also tied to the main character Rose, a worker at the Triangle Shirtwaist Factory.

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from Ashes of Roses

Novel Excerpt by **Mary Jane Auch**

NOTICE & NOTE
As you read, use the side margins to make notes about the text.

Rose races to the scene of the Triangle Factory fire, desperate to find her missing sister.

1 The weight of all the people made the elevator sink to the bottom of the shaft. Once, when we passed by a door that had been pried open, I had to hold on to the lifeless girl next to me to keep from rollin' out. I felt my dress rip as the skirt got caught in the opening. Finally, we stopped, and I could see several firemen in the open lobby elevator door above me. I scrambled to my feet. "Please, help me!"

2 I reached up my hands and they lifted me out. I started for the stairwell, and one fireman caught me around the waist. "You can't go up there."

3 "I have to find my little sister."

4 Another fireman came over. Tears had made white streaks in his sooty face. "You can't do anything. They're all past saving up there."

5 "No!" I tried to wrestle free, but they each grabbed an arm and led me to the door, where we were stopped by another fireman.

HISTORICAL FICTION

Annotate: Mark what the narrator says and does in the first three paragraphs.

Analyze: What suggests that the dialogue and narrator's actions are fiction? Could they have happened?

• Image Credits: portrait ©mikeledray/Shutterstock, roses background ©Jurate Buiviene/Alamy

6 He was lookin' up. "Wait here for a moment. They're still coming down." I thought he meant the elevators, but then I saw a burnin' bundle hit the sidewalk, and from the sound of it, I knew it wasn't just fabric. A crowd of Triangle girls were huddled in the doorway, sobbin'. I waited until nobody was watchin' me, and then I ran out and across the street.

7 The whole top three floors were ablaze, and the smoke made the sky as dark as night. A fireman unharnessed a team of wild-eyed horses from the fire wagon and handed the reins to a policeman. "Get them around the corner. The smell of blood has them spooked." I looked down to see that the stream of water runnin' close to the curb was stained red. And then I saw the bodies. They were all over the street and sidewalk, some by themselves, some in piles where they had landed on top of one another. Was one of them Maureen?

8 I tried to get to the nearest group to look for her, but a policeman stopped me. "You don't want to see that," he said.

9 "I have to find my sister. She needs me."

10 "If she's over there, she doesn't need anybody." When I groaned at his remark, he took me gently in his arms and spoke softly in my ear. "Why don't you go home so your parents don't worry about you? Your sister is probably with them right now."

SETTING AND MOTIVATION

Annotate: Mark what the narrator tells the firefighter in paragraphs 8–11 that explains the narrator's motivation for searching the bodies of victims.

Infer: What do the narrator's words suggest about how she's feeling? How might her feelings drive the plot forward?

OR SALE
42' x 96
L.G. PFLOMM
W. 29th ST.
HARRIS BROS
MENS CLOTHING
KAHN OLSAN CO.
PANTS
SKIRTS
BERNSTEIN & PEYERS
CLOAKS & SUITS
STAHL

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Don't forget to **Notice & Note** as you read the text.

11 I sobbed into his shoulder. "No. I left her. I left her in the fire."

12 Another pair of fire horses reared up in terror right behind us, and the policeman let go of me to catch their reins so they wouldn't **trample** the crowd. I stumbled on down the block, lookin' at faces, hopin' to see Maureen. She was young and strong. And hadn't she said, back when we were out on Uncle Patrick's fire escape, that she would never jump, not even from the lowest platform of a fire escape?

13 I kept runnin' the facts through my mind. The fire had started right at quittin' time. Maureen wouldn't have had time to come up to the ninth floor. And there were lots of men on the eighth—the cutters. Surely one of them would have taken a young girl under his wing and led her down the stairs to safety.

14 I had to push my way through crowds of people who were streamin' into Washington Square. There couldn't be this many people with relatives workin' at the Triangle. Some of these people were comin' just to look, to stare at the broken bodies as if they were goin' to the nickelodeon[1] for entertainment. "Go home," I screamed through my tears. "It's none of yer business."

15 As I ran block after block, I kept sayin' over and over, "Please God, let Maureen be all right; please, God . . ." as if repeatin' the words would make it happen.

16 I tripped on a curb, **sprawlin'** in the middle of the street. Several men ran out to help me, but I scrambled to my feet and pushed away their hands. I finally reached our building and ran up the stairs "Maureen!" I screamed. When I opened the door, the apartment was dark. I ran into our room, callin' out again. She wasn't there. I threw myself on the feather bed and tried to pull the edges up over me. Ma had trusted me to take care of Maureen. And now what had I done?

17 Why hadn't I thought of Maureen in the fire? Was she in one of those crowds I had pushed through? Had I shoved my own sister aside to save myself? Had I left her there to die? "Oh, Ma!" I cried. "I'm so sorry. I meant to take good care of her."

18 Pictures of the fire kept goin' through my mind. I pressed my fists against my eyes to make them go away, but I could still see the faces of Klein and Bellini goin' over the window ledge. I hadn't tried to save them, either. I had just hung on to the window to save myself. I was a terrible person. I wrapped myself tighter in the feather bed and wailed.

trample
(trăm´pəl) *v.* When animals *trample* people, they step heavily on them and injure or kill them.

sprawl
(sprôl) *v.* To *sprawl* means to be on the ground with your arms and legs spread out carelessly.

SETTING AND MOTIVATION

Annotate: In paragraphs 17–18, mark details that explain why Rose neglected to look out for her sister during the fire.

Analyze: How did the events affect Rose's actions? Do you think most people would have reacted similarly in Rose's situation?

---

[1] **nickelodeon:** Popular in the early 1900s, nickelodeons were movie theaters where one could watch a short movie for the price of a nickel.

19 But stayin' here wasn't helpin' Maureen. As much as I dreaded it, I had to go back there. I wrapped myself in the shawl that Gussie had lent me the day she took me back to Mr. Moscovitz's shop. Gussie! I hadn't given her a thought, either. And Mr. Garoff. Was he out lookin' for her? Surely everybody had heard about the fire by now. The smoke must have been seen for miles.

20 When I got outside, people were streamin' through the streets. These weren't thrill seekers. I caught snatches of conversation. "I told her not to work there." "I knew something terrible would happen." "My poor Rachel."

HISTORICAL FICTION

Annotate: Mark details in paragraphs 21–23 that could have come from a nonfiction account of the fire.

Evaluate: What makes these details realistic? What do they add to the story?

21 As I approached the fire scene, I slowed down, and people jostled me, rushin' past. I didn't know if I could face that awful sight again, but I had to find Maureen. And Gussie. Where was Gussie?

22 I found a line of policemen holdin' back the crowd that was pressin' in from Washington Square. I tried to work my way through to the front, searchin' faces as I went. I didn't see anyone I knew from work.

23 Then someone called out the name "Bessie" in an agonized cry. The crowd **surged** forward to the bodies. There were screams and moans and prayers, and above it all, the shouts of policemen tellin' them to go back. I was carried with them along Washington Place and around the corner to Greene Street, where I managed to stumble out of the crowd.

surge
(sûrj) *v.* When a crowd *surges* forward, it moves forward suddenly and as a group.

24 This was where I would be lyin' now if I had jumped with Klein and Bellini. I made myself look at the pile of bodies and thought I saw the bright pink of Klein's new suit. When I got closer, I found it was another girl, whose white blouse had been stained with blood.

25 A policeman took me roughly by the arm and pulled me back.

26 "Please," I said, "I've lost my sister."

27 "I'm sorry, miss. We'll be taking all the . . . We'll be settin' up a morgue . . . a place where you can . . . Look, you shouldn't be doin' this alone. Go find your parents. Let them help you."

VOCABULARY

Analogies: Analogies compare things that are alike. Some analogies use figurative language to help you figure out an unfamiliar word.

Infer: Explain the meaning of *bonnet* as it is used in this analogy: "The bonnet was perched on her head like a colorful bird."

28 My parents! How I wished I could run into Da's arms and feel safe. He would find Maureen and he would take us home to an apartment of our own, where we could be a family again.

29 As I turned away, I stepped on something soft. It was a bonnet, soaked and crushed—a spring straw bonnet with pastel silk flowers tucked up under the brim. I dropped to my knees, hugged the bonnet to my chest, and sobbed.

Don't forget to **Notice & Note** as you read the text.

30 I *couldn't leave* the scene of the fire. I didn't want to go back to that empty apartment. I watched as the firemen spread a dark-red canvas over the Greene Street sidewalk across the street from the Asch Building. Then they worked in pairs, carefully liftin' the bodies and placin' them on the canvas. I was waitin' to see a body that was smaller than the others. I was waitin' to find Maureen.

31 I didn't cry anymore. I was numb, as if what was goin' on had nothin' to do with me. I watched as wagons brought in wooden caskets, dozens of them. I watched as they carefully put a body in each one, then loaded the pine boxes into ambulances and patrol wagons. The crowd parted as the clangin' death wagons took them away.

32 Then darkness fell, and two fire trucks with searchlights were brought in. I saw firemen on the roof lower a hook to the ninth floor of the Greene Street side, where several firemen pulled it into a window. When they let it swing out again, it held a long, wrapped bundle. There was a moan from the crowd as they realized what it was.

33 Firemen on the Washington Place side were doin' the same thing. Spotlights followed the bodies as they twisted and turned at the end of the cable. At each floor, a fireman leaned out of the window to keep the body from hittin' the building. Such care was bein' taken now that it was too late. Why hadn't anyone cared enough to make sure this couldn't happen in the first place?

34 The sad bundles were lowered down each side of the building, like an **eerie** trapeze performance. There were the girls I had worked with every day, had shared laughs with in the dressing room.

35 There was a policeman pickin' up personal belongings—shoes, combs, purses. I clutched the hat, knowin' I should give it up but wantin' to keep it. I could give it to Bellini's family, if I ever met them.

36 Around eight o'clock, the firemen carried a man out of the Greene Street entrance. They put him in an ambulance, which took off at a furious speed, bell clangin'. I heard someone say he had been alive, under one of the elevators in the basement. He had almost drowned as the water from the fire hoses rose.

37 Workers from the Edison Company arrived and strung rows of arc lights along both streets, makin' a little patch of daylight in the night. Then they went inside and put lights on every floor. Now we could see gigantic shadows runnin' across the ceiling as the firemen carried on their search. From somewhere inside, a burglar alarm had been triggered. Nobody bothered to turn it off, so it continued to ring while body after body was lowered.

HISTORICAL FICTION

Annotate: Mark how Rose feels in paragraph 31 as she watches events at the scene of the fire.

Evaluate: How does the author use Rose in this paragraph to introduce historical facts presented in paragraphs 32–37? Is the author's technique effective?

eerie

(îr´ē) *adj.* If something is *eerie*, it is strange in a frightening way.

HISTORICAL FICTION

Annotate: Mark the conversation that Rose and the policeman have in paragraphs 39 and 40.

Analyze: What does this conversation between Rose and the police officer reveal about the way that some families were forced to determine whether their relative was in the fire?

38 I heard two women talkin' about goin' to the Mercer Street Police Station, where they were givin' out information about the dead and injured, so I followed them. Many others made the three-block walk to the station. It was somethin' to do, better than standin' helplessly. But when we got there, a policeman at the door told us that the bodies were bein' taken to a morgue on a pier at Twenty-sixth Street.

39 "I'm tryin' to find my little sister," I said. "She's only twelve."

40 "We don't have her here," the policeman said, "but we have some of the personal articles from the girls. You can look and see if there is anything of hers."

41 I went inside to a table filled with shoes, purses, hats, and combs. Two policemen were makin' sure nobody stole anything. I couldn't find any signs of Maureen. Then I saw a patch of taffeta[2] about the size of a handkerchief. Even though it was wet I recognized the color. It was ashes of roses and matched the piece of my skirt that had been torn away in the elevator shaft. I had to grip the table. The sight of somethin' of mine among the relics of the dead made the room swirl.

NOTICE & NOTE

AHA MOMENT

When you notice a sudden realization or shift in a character's actions or understandings, you've found an **Aha Moment** signpost.

Notice & Note: In paragraphs 42–44, mark what Rose finds on the table and what she tells the police officer about it.

Infer: How might this change things?

42 "Are you all right?" asked the policeman across from me. "Did you find something to identify?"

43 I pointed to the fabric, then lifted the hem of my skirt to show him the ripped place. "This is mine. I'm alive."

44 He handed me the scrap. "Thank God. I hope we find more like you."

45 As I turned and headed for the door, two girls I recognized came into the police station. It was Bertha and Esther. I had met them in the park my first day at the Triangle. I ran over to them. "Ye work on the eighth floor, don't ye? Did ye see my little sister? She just started there today." So few girls worked on the eighth, I hoped they might have noticed her.

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[2] **taffeta:** A rather stiff fabric with a slightly shiny surface, taffeta is often used for dresses.

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46 “That pretty little one with the pale-blue eyes?” Bertha asked, her eyes red from cryin’.

47 “Yes, that’s her.”

48 “I think she left before the fire started. She was excited about something she was supposed to do tonight.”

49 “Then ye think she got out all right?”

50 “If she left the building right away she would have been safe,” Esther said. “The fire started right in front of us, in a bin under one of the cutters’ tables. Then it blazed up and caught all the patterns that were hanging on a wire over the table. I was going to throw a pail of water on it, but Mr. Bernstein told all us girls to get out.”

51 “Have you seen Gussie?” Bertha asked.

52 “I haven’t seen her since the fire,” I said.

53 Esther shook her head. “She never should have left the eighth floor. I think all of our girls escaped. The men stayed to fight the fire, but we girls got out.”

54 I thanked them and turned away, tears blurrin’ my eyes. I knew that Maureen didn’t leave the building right away. She ran up the stairs to the ninth-floor dressing room, because that’s what I told her to do. If she had waited for us outside, the way she wanted to, she would have been safe. But I had sent her right into the fire. And Gussie bein’ on the ninth floor was my fault, too. If I hadn’t made her late that mornin’ three weeks ago, she would have escaped. I might have killed them both.

55 I turned and ran back to the fire scene. And now I called Maureen’s name, screamin’ like a madwoman. Then I heard a woman’s voice call, “Rose!” Was it Gussie? Did she have Maureen?

56 “I’m here!” I shouted. We kept callin’ back and forth while I pushed my way through the crowd. My heart was poundin’ with joy as the voice got closer and closer. I followed it, squeezin’ around the last person only to come face-to-face with a woman I’d never seen before. We stared at each other in bitter disappointment, then both burst into tears.

57 I went past the building without lookin’ at it this time. The shrill ring of the burglar alarm seemed to drill right into my skull. Why didn’t someone turn it off? I moved through the crowd toward the park, callin’ out Maureen’s name and Gussie’s, but not expectin’ an answer.

58 Finally, I climbed up on a park bench so I could see over the crowd. Then I spotted them—a dazed old man bein’ led by a young girl. I leapt off the bench, ran to them, and hugged my little sister at last.

59 “Rose!” Maureen sobbed. “Oh, Rose, I thought ye were dead.”

60 I picked her up. “Thank heaven ye’re safe.” I carried her back to the bench and held her on my lap, rockin’ her like a baby as she sobbed into my shoulder.

Don’t forget to **Notice & Note** as you read the text.

SETTING AND MOTIVATION

Annotate: Mark details in paragraphs 62–64 that reveal why Rose does not tell Mr. Garoff what she knows about Gussie.

Infer: How might the events that Rose just witnessed have influenced her decision not to tell Mr. Garoff what she knows?

HISTORICAL FICTION

Annotate: Mark the sentence in paragraph 72 that reveals something about the culture at the time.

Infer: What does this sentence suggest about how immigrants and people living in poverty perceived their value in the United States in the early 1900s?

ESSENTIAL QUESTION:

How can changing the world change you?

Review your notes and add your thoughts to your Response Log.

61 Mr. Garoff followed and sat next to me. “My Gussela. She was with you, no?”

62 “No, Mr. Garoff. I haven’t seen her since . . .” In my mind I saw Gussie goin’ back for the old Italian woman, kickin’ aside that burnin’ basket.

63 “She is all right? She came out of the building with you?” His eyes looked so pained, I couldn’t hurt him.

64 I pushed aside my doubts. “I’m sure she’s fine, Mr. Garoff. Gussie can take care of herself.”

65 “Too much she takes care of herself. She needs someone to take care of her.”

66 I thought that Gussie’s real problem was that she tried to take care of everybody but herself, but I only said, “Thank you for finding Maureen, Mr. Garoff.”

67 His eyes searched the crowd. “We found each other . . . wandering, looking.”

68 I hugged Maureen. “How did ye get out? I was so afraid that ye came up to the ninth floor.”

69 “I did, but the fire had started and a man yelled to me that I should go on up to the roof.”

70 “The roof! How did ye get down from there?”

71 “Some students from the university put a ladder across from their building. They helped us all get across. Before they got there, one girl jumped.” She started cryin’ again. “I couldn’t do it, Rose. I couldn’t jump.”

72 I held her close, her cheek pressed against mine so I could feel her hot tears. “I know, Maureen. I couldn’t jump, either. Thank heaven we didn’t.” Who would have thought that university students cared enough to save my sister? Things were not always as they seemed in America.

73 Mr. Garoff stood up. “I think Gussela is not all right. In my heart I know that . . .” His face crumpled and he let out a choked sob. “They say there is a place where we can look. A place where they take the . . . girls.”

74 I put my hand on his arm. “Maybe if we go back to the apartment, Mr. Garoff, Gussie will be waiting for us.”

75 The look in his eyes broke my heart. “She waits, but not at home. A father knows these things. I go now to find my Gussela.”

TURN AND TALK

What reactions do you have after finishing the excerpt? Share your thoughts with a partner.

Assessment Practice

Answer these questions before moving on to the **Analyze the Text** section on the following page.

1. This question has two parts. First answer **Part A**, then **Part B**.

Part A

What overall mood does the author establish in paragraphs 15–18?

Ⓐ frustration
Ⓑ despair
Ⓒ anger
Ⓓ hope

Part B

Select **two** sentences that support the answer to Part A.

Ⓐ "As I ran block after block, I kept sayin' over and over, 'Please, God, . . .' as if repeatin' the words would make it happen." (paragraph 15)
Ⓑ "I tripped on a curb, sprawlin' in the middle of the street." (paragraph 16)
Ⓒ "Several men ran out to help me, but I scrambled to my feet and pushed away their hands." (paragraph 16)
Ⓓ "I threw myself on the feather bed and tried to pull the edges up over me." (paragraph 16)
Ⓔ "'I meant to take good care of her.'" (paragraph 17)

2. Based on "Frances Perkins and the Triangle Factory Fire" and the excerpt from *Ashes of Roses,* which statement **best** reflects a perspective that Frances Perkins and Rose might have shared?

Ⓐ There was no way to prevent the deaths due to the fire.
Ⓑ The factory could have been made safer for workers.
Ⓒ The workers should have helped each other escape.
Ⓓ The factory elevator should have been faster.

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Test-Taking Strategies

Analyze the Text

Support your responses with evidence from the text.

1. **INTERPRET** Fill in details in the chart of Rose and Maureen's conversation in paragraphs 68–71. In the final box, describe how the details of the dialogue reflect the historical setting.

Rose says,	Maureen says,

Dialogue Details

2. **INFER** Reread paragraphs 1–4. What inference can you make about why the fireman has tears on his face?

3. **INTERPRET** Refer to the chart you made on page 533 to analyze the effect of the setting. How does setting help advance the plot?

4. **CONNECT** How does the information in paragraph 12 foreshadow the excerpt's resolution?

5. **SUMMARIZE** In your own words, describe the biggest **Aha Moment** in the excerpt.

NOTICE & NOTE

Review what you **noticed and noted** as you read the text. Your annotations can help you answer these questions.

Choices

Here are some other ways to demonstrate your understanding of the lesson.

Writing

Historical Fiction

Create a fictional narrative about a Triangle Shirtwaist Factory worker based on the selection and any additional research you might do on the event.

- Choose a situation for your factory worker character. Use either a first-person or a third-person narrator.
- List events in chronological order and end with a conclusion. Use vivid language to describe the action.
- Read your narrative aloud to yourself or to a classmate. Make any revisions to make the story more powerful.

Speaking & Listening

Mock Interview

Choose any scene from paragraph 36 to the end of the excerpt and write an interview with Rose or Maureen (or both) to be published in a blog.

- Write questions that a journalist might ask Rose or Maureen about the happenings after the fire broke out.
- Write both the questions and the answers that either character might give.
- Revise the interview for the greatest impact.

As you write and discuss, be sure to use the **Academic Vocabulary** words.

contrast
inadequate
despite
interact
error

Social & Emotional Learning

Calm Under Pressure

While the factory fire rages, Rose carries out a determined search for Maureen. When a stressful situation arises, keep these tips in mind to avoid panic:

- Breathe deeply to calm down.
- Quickly make a plan about how to face the problem. Stay positive, which helps to keep your brain in a "stress-free" zone.

Review the excerpt to find instances when Rose refuses to give in to fear. In a small group, discuss Rose's actions. How did she manage to stay calm?

Expand Your Vocabulary

PRACTICE AND APPLY

Answer each question using the boldfaced vocabulary word in a complete sentence.

1. How might someone avoid being **trampled** by a crowd?

   ______________________________.

2. What might cause you to **sprawl** on the floor?

   ______________________________.

3. What could make a large group of people **surge** forward?

   ______________________________.

4. When might you play **eerie** music?

   ______________________________.

Vocabulary Strategy

Analogies

Ed Interactive Vocabulary Lesson: Analogies

An **analogy** is a comparison between two things that are alike in some way. Analogies help introduce unfamiliar words and subjects by comparing them to ones that are familiar. Some types of figurative language, such as metaphors and similes, can be analogies.

> **She peered at faces in the crowd as she might study a pattern.**

Here, *as she might study a pattern* is an analogy that explains how she peered. If you did not know the definition of peer, the analogy would suggest that *peer* means "to look at and study."

PRACTICE AND APPLY

For each item, underline the analogy and then use it to define the boldfaced word. Verify your definitions using a dictionary.

1. The **shrillness** of the sound was like a drill piercing my skull.
2. She **jostled** her way through the crowd as if she were rushing to get on a train.
3. Rose wrapped herself in the bed and **wailed** like a baby who had lost her mother.

Watch Your Language!

Subject-Verb Agreement and Prepositional Phrases

Agreement means that if the subject is singular, the verb is also singular, and if the subject is plural, the verb is also plural. Most verbs show the difference between singular and plural only in the third person of the present tense. In the present tense, the third-person singular forms end in *-s.*

SINGULAR	PLURAL
I work	we work
you work	you work
she, he, it works	they work

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Interactive Grammar Lesson: Intervening Prepositional Phrases

However, the verb *be* causes subject-verb agreeement issues because this verb doesn't follow the usual patterns.

FORMS OF *BE*			
PRESENT TENSE		PAST TENSE	
SINGULAR	PLURAL	SINGULAR	PLURAL
I am	we are	I was	we were
you are	you are	you were	you were
she, he, it is	they are	she, he, it was	they were

Pay attention to words between a subject and a verb. A verb only agrees with its subject. When a prepositional phrase or other words come between a subject and a verb, ignore them and focus on identifying the subject and making sure the verb agrees with it.

PRACTICE AND APPLY

Choose the verb that agrees with the subject.

1. Today, the victims of the Triangle Factory fire (**is** / **are**) remembered.
2. The safety of workers (**wasn't** / **weren't**) as important as today.
3. Citizens in the courtroom (**was** / **were**) furious with the verdict.
4. Investigators in the tenement (**was** / **were**) searching for dangerous conditions.
5. The details of the 1911 fire (**anger** / **angers**) anyone responsible for public safety today.

Compare Authors' Perspectives

When you compare the **purposes** (reasons for writing) and **messages** (central ideas or themes) of two authors, it can help you better understand each author's perspective of the same event.

Keep in mind that authors writing in different genres usually have different purposes. A novel's message or theme may also be more universal than that of a nonfiction text. With a partner, complete the chart and determine each author's purpose and message. Then, discuss what each text taught you about the Triangle Factory fire. Cite evidence in your discussion.

	FRANCES PERKINS AND THE TRIANGLE FACTORY FIRE	ASHES OF ROSES
Details Emphasized		
How Details Are Used		
Author's Purpose		
Author's Message/Theme		

Analyze the Texts

Discuss these questions in your group.

1. **COMPARE** Which of the two texts would you use to research the Triangle Factory fire? Why?

2. **COMPARE** Which text helps you understand the guilt and grief that survivors felt? Why?

3. **INFER** Do you think both authors used similar sources in researching the topic? Explain.

4. **COMPARE/CONTRAST** Compare and contrast the perspective from which each text is written. Cite evidence to support your ideas.

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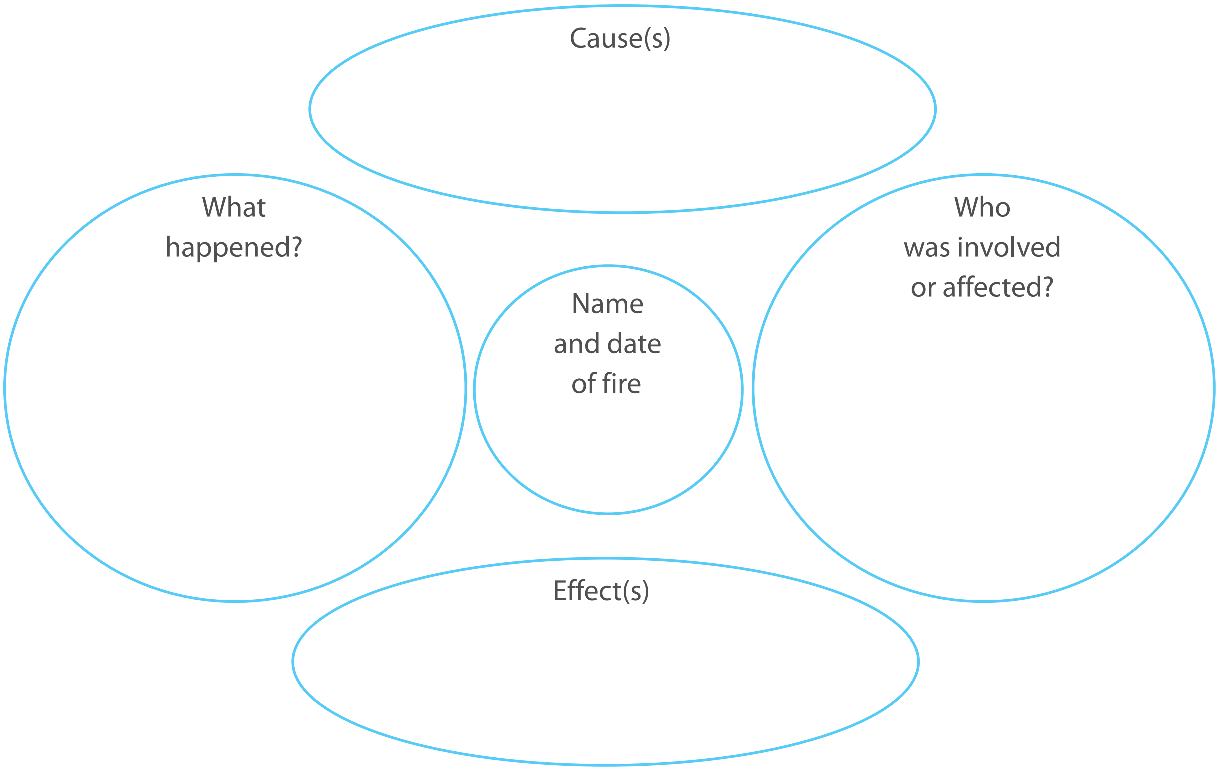
Collaborate and Research

Now, your group can continue exploring the ideas from the texts. As a team, research another significant fire in history and its effects. Then give an oral presentation using timelines, photographs, charts, maps, or other media materials. Follow these steps:

1. **FOCUS YOUR RESEARCH** As a group, decide on a historic fire to research. Begin by searching terms such as "great fires in history" or specific historic fires, such as the Great Fire of Chicago (1871) or the Iroquois Theater Fire (1903). Use your search results to help you choose the fire you all want to research.

2. **GATHER INFORMATION** Research using credible online and print resources. Use a web like the one below to record information. Consider nonfiction and fiction sources. Although the fiction sources won't present factual accounts, you can use them to help tell the human story. Use the information and details that you gather in the web as a framework for your oral presentation.



3. **PRESENT WHAT YOU LEARN** Everyone in your group is now an expert on this historic fire. Discuss which aspects of the fire you will each present. Remember to refer to visuals to help clarify important points. Also prepare for follow-up questions.

Reader's Choice

Continue your exploration of the Essential Question by doing some independent reading about change agents. Read the titles and descriptions shown. Then mark the texts that interest you.

ESSENTIAL QUESTION:
How can changing the world change you?

Short Reads

Available on Ed

These texts are available in your ebook. Choose one to read and rate. Then defend your rating to the class.

from The Story of the Triangle Factory Fire

History Writing by **Zachary Kent**

Investigate how citizens responded to the tragedy in different ways.

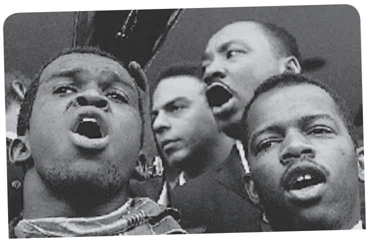
Rate It ☆ ☆ ☆ ☆ ☆

Difference Maker: John Bergmann and Popcorn Park

Article by **David Karas**

Learn how people are making a difference for distressed animals.

Rate It ☆ ☆ ☆ ☆ ☆



from Walking with the Wind

Autobiography by **John Lewis**

Explore how the words of a young preacher inspired a lifetime of political activism.

Rate It ☆ ☆ ☆ ☆ ☆

Doris Is Coming

Short Story by **ZZ Packer**

What happens when a young girl in the early 1960s refuses to be intimidated by the racist rules of her hometown?

Rate It ☆ ☆ ☆ ☆ ☆

Seeing Is Believing

Informational Text by **Mary Morton Cowan**

Find out how the work of a single photographer helped change the lives of America's poorest children.

Rate It ☆ ☆ ☆ ☆ ☆

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Long Reads

Here are a few recommended books that connect to the unit topic. For additional options, ask your teacher, school librarian, or peers. Which titles spark your interest?

Bud, Not Buddy

Novel by **Christopher Paul Curtis**

Ten-year-old orphan Bud Caldwell sets off to find the man he thinks is his father. When he finally meets Herman Calloway, things don't go as planned. But the members of Calloway's band welcome Bud with open arms and a saxophone. Has Bud come home after all?

Kira-Kira

Novel by **Cynthia Kadohata**

Kira-kira *is Japanese for "glittering" and it's the first word that Katie Takeshima learns from her older sister, Lynn. The Takeshima family loses their business in Iowa. They move to Georgia, where they face prejudice. Lynn encourages Katie to dream big and keep a positive attitude, which Katie will need to make it through the family's next hardship.*

Gabe and Izzy: Standing up for America's Bullied

Memoir by **Gabrielle Ford**

In middle school, Gabrielle "Gabe" Ford developed a degenerative muscle disease. Gabe's amazing story covers her struggle with various challenges, the bond she forms with her dog Izzy, and her mission to put an end to bullying.

Extension

Connect & Create

HONOR POSITIVE IMPACT Many people emerge as "Change Agents" in the materials you've read. Think of their traits and inspiring beginnings as you design and craft an award for a change agent in your community. Give your award a distinctive name and make plans to recognize others in the future.

BUILD AWARENESS Take notes about the problem situation or scenario that a reading presents. Then in small groups, discuss the social problems you read about. During your discussion:

- Talk about whether the problem is real-world based or fictional.
- Discuss the impact of setting (in terms of place or time period) on what you read.
- Describe how a problem is solved, or work out a possible solution for a lingering problem.

NOTICE & NOTE

- Pick one of the texts and annotate the **Notice & Note** signposts you find.
- Then, use the **Notice & Note Writing Frames** to help you write about the significance of the signposts.
- Compare your findings with those of other students who read the same text.

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Notice & Note

Writing Frames

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Write a Research Report

Writing Prompt

After reviewing the experiences of the figures portrayed in the unit, choose a change agent you admire. Then, research information about that person and write a report sharing your findings. In your report, write about the challenges that person faced and the accomplishments he or she ultimately achieved.

Manage your time carefully so that you can

- review the texts in the unit;
- locate additional sources;
- plan and write your report; and
- revise and edit your report.

Be sure to

- generate research questions;
- develop a controlling idea, or thesis statement; and
- use and cite information from multiple sources, avoiding plagiarism

Review the Mentor Text

For an example of a well-written history article you can use as a mentor text and as a source for your report, review:

- **"Frances Perkins and the Triangle Factory Fire"** (pages 522–526)

Review your notes and annotations about this text. Think about the techniques the author used to make his writing coherent and effective.

Consider Your Sources

Review the list of texts in the unit and choose at least three that you may want to use as support for your research report.

As you review selections, consult the notes you made on your **Response Log** and make additional notes about ideas that might be useful as you research and write your report. Also consult additional print and online sources. Include source titles and URLs or page numbers so you can easily find the information later.

UNIT 6 SOURCES

☐ **Sometimes a Dream Needs a Push**

☐ **Craig Kielburger Reflects on Working Toward Peace**

☐ *from* **It Takes a Child** MEDIA

☐ **A Poem for My Librarian, Mrs. Long**

☐ **Frances Perkins and the Triangle Factory Fire**

☐ *from* **Ashes of Roses**

Analyze the Prompt

Review the prompt to make sure you understand the assignment.

Mark the sentence in the prompt that identifies the topic of your argument. Rephrase this sentence in your own words.

Next, look for words that give you an idea of the purpose and audience of your essay, and write a sentence describing each. Be specific.

Find Your Purpose

Three common purposes of a research report are

- to **ask** intriguing questions and **search** for answers
- to **convey** information clearly and accurately
- to **explain** connections between ideas

What is my topic? What is my writing task?

What is my purpose?

Who is my audience?

Review the Rubric

Your research report will be scored using a rubric. As you write, focus on the characteristics described in the chart. You will learn more about these characteristics as you work through the lesson.

PURPOSE, FOCUS, AND ORGANIZATION	EVIDENCE AND ELABORATION	CONVENTIONS OF STANDARD ENGLISH
The response includes: ● A strongly maintained controlling idea ● Use of transitions to connect ideas ● A logical progression of ideas ● Appropriate style and tone	The response includes: ● Effective use of evidence and sources ● Effective use of elaboration ● Clear and effective expression of ideas ● Appropriate vocabulary ● Varied sentence structure	The response may include: ● Some minor errors in usage but no pattern of errors ● Correct punctuation, capitalization, sentence formation, and spelling ● Command of basic conventions

1 PLAN YOUR RESEARCH REPORT

Develop a Research Question

To develop your research question:

- **Choose** a figure from the unit to research and write about.
- Do some **preliminary research**.
- As needed, **refine your research question** by narrowing your focus or explore a new angle.

Use a table like the one below to plan your draft.

INITIAL RESEARCH QUESTION	
REFINED RESEARCH QUESTION	

Help with Planning

Consult **Interactive Writing Lesson: Conducting Research: Types of Sources.**

Locate and Evaluate Sources

Your next step is to find print and digital sources that will help you answer your research question. Look for both primary and secondary sources.

- A **primary source** is created by someone who was present at an event or during a time period.
- A **secondary source** is a description of or commentary on an event or time period by someone not present.

As you gather print and online sources, decide which are valid and appropriate for your report.

Use Primary and Secondary Sources

Try to include a mix of primary and secondary sources.

- **Primary sources** include eyewitness accounts, journals, diary entries, letters, autobiographies, and photographs.
- **Secondary sources** include websites, newspaper articles, biographies, textbooks, and encyclopedias.

When evaluating your sources, review the following checklist.
• Is the source **relevant**? Does it contain answers to my research question?
• Is the source **credible**? Is the author reputable? (Websites ending in *.edu* and *.gov* are usually credible sources.)
• Is the source **objective**? Is it unbiased and backed up with evidence?
• Is the source **reliable**? Does it contain accurate information?

Take Notes and Cite Sources

After you identify valid sources, decide what information to use from each source. Then:

- **Take notes** in your own words to avoid plagiarizing.
- **Use quotation marks** to set off exact quotes from an author.
- **Record** your sources.

Use this chart to practice taking notes and organizing citations. Then apply this technique to other sources for your report.

Author	
Title	
Publisher, place, and date of publication	
URL and date accessed	
Notes (with page numbers if notes are from a book)	

Organize Your Research

After you finish your research, make an outline like the one below to organize your information in a logical way. Use the tips at right to help you.

I. Introduction
II. Topic
    A. Central idea
        a. Supporting detail
        b. Supporting detail
    B. Central idea
        a. Supporting detail
        b. Supporting detail
III. Topic
    A. Central idea
        a. Supporting detail
        b. Supporting detail
IV. Conclusion

Choose an Organizational Structure

Your report should have a logical progression of ideas. Choose one of these organizational strategies:

- chronological (time) order
- order of importance (from most to least, or vice versa)
- compare and contrast
- cause and effect

2 DEVELOP A DRAFT

Now it's time to draft your research report. Study how an expert does it so you can use similar techniques.

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Drafting Online

Check your assignment list for a writing task from your teacher.

Provide Support by Citing a Source

EXAMINE THE MENTOR TEXT

Notice how the author of "Frances Perkins and the Triangle Factory Fire" (page 522–526) incorporates key information from an expert source and identifies that source.

Frances Perkins and the Triangle Factory Fire

The author identifies the source. A historian is a credible and reliable source.

As a historian of the fire, David Von Drehle, has argued, Bernstein made a fatal decision in those first three minutes. He could have spent the time fighting the fire or evacuating the nearly five hundred workers. Instead, he battled the exploding fire, to no effect. If he had spent the time evacuating, it is possible that nobody would have died that day.

The source makes a key point about the factory manager's decision.

APPLY TO YOUR DRAFT

Identify a quotation from one of your sources that you'd like to include in your report. Then use this chart to practice different methods of citing the source.

Try These Suggestions

Use **signal phrases** to introduce information. See the examples below:

- In "Frances Perkins and the Triangle Factory Fire," **David Brooks points out that . . .**
- **David Brooks indicates that . . .** ("Frances Perkins and the Triangle Factory Fire").

Provide the name of the person who said or wrote the quotation.	
Cite the title and author of the book where the quotation appears, or give the name of the website where you found it.	
Include a citation in parentheses at the end of a sentence that includes a quotation or ideas from a source.	

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Use Quotations to Support Ideas

EXAMINE THE MENTOR TEXT

Notice how the author of "Frances Perkins and the Triangle Factory Fire" uses a quotation to add specific details to the description.

The author provides vivid details to underscore the horror of this tragedy.

The author quotes Frances Perkins, a primary source who witnessed the incident.

> Some saw what they thought were bundles of fabric falling from the windows. They thought the factory owners were saving their best material. As the bundles continued to fall, the onlookers realized they were not bundles at all. They were people, hurling themselves to their death. "People had just begun to jump as we got there," Perkins would later remember. "They had been holding on until that time, standing in the windowsills, being crowded by others behind them, the fire pressing closer and closer, the smoke closer and closer."

The author attributes, or cites, his source. (Earlier in the article he provided her full name, so here he just uses her last name).

APPLY TO YOUR DRAFT

Use this chart to practice supporting central ideas in your report with quotations from your sources. Remember to include attribution.

CENTRAL IDEA	SUPPORTING QUOTATION AND ATTRIBUTION

3

REVISE YOUR RESEARCH REPORT

As the pros know, the most important part of writing is revising. Use the guide below to help you revise your research report.

Ed

Help with Revision

Find a **Peer Review Guide** and **Student Models** online.

REVISION GUIDE

ASK YOURSELF	PROVE IT	REVISE IT
Introduction Is my topic clear? Does my introduction include a strong controlling idea or thesis statement?	**Highlight** the topic of your paper. **Underline** the thesis statement or controlling idea.	**Add** your research question. **Add** a thesis statement.
Supporting Details Do I support all key ideas with relevant facts and examples?	**Highlight** each topic sentence or key idea. **Underline** facts, examples, and evidence that support each key idea.	**Add** more facts, examples, and quotations to support your ideas.
Sources Have I drawn evidence from multiple sources and cited the sources?	**Circle** each paraphrase. **Put a star** (★) next to each quotation. **Put a check mark** (✔) next to each source cited.	**Check** paraphrases and quotations. **Cite** all sources correctly.
Organization Are my ideas organized logically, with clear transitions? Do I use precise language and a formal style?	**Highlight** transitional words and phrases within and between paragraphs. Mark precise explanatory language.	**Rearrange** text to organize ideas logically. **Add** transitions and precise language to connect ideas.
Conclusion Does my conclusion summarize key points and answer my research question?	**Highlight** the answer to the research question.	**Summarize** key points. **State** an answer to the research question.

APPLY TO YOUR DRAFT

Consider the following as you look for opportunities to improve your writing.

- Make sure your report has a clear controlling idea.
- Use evidence from sources to support the controlling idea.
- Correct any errors in grammar and punctuation.

Peer Review in Action

Once you have finished revising your report, you will exchange papers with a partner in a **peer review.** During a peer review, you will give suggestions to improve your partner's draft.

Analyze a Student Draft

Read the introduction from a student's draft and examine the comments made by her peer reviewer.

First Draft

Can you add more details about what happened, why it was important, and how it inspired others?

Rosa Parks

by Robin Montoya, Cactus Middle School

Rosa Parks was an important figure in the civil rights movement. She sat down in a white section of a bus in Montgomery. She inspired others in the civil rights movement. Today, she is honored in many ways.

Can you add a quotation by someone who admired her? Remember to cite your source.

Now read the revised introduction below. Notice how the writer has improved her draft by making revisions based on her peer reviewer's comments.

Revision

Nicely done! You added interesting details and explained the importance of Rosa Parks' actions.

Rosa Parks was an important figure in the civil rights movement. When she sat down in a white section of a bus in Montgomery, Alabama, and refused to move, she inspired others to act with courage, too. After her arrest, many people joined the Montgomery Bus Boycott, and the success of that boycott sparked other protests that brought an end to racial segregation. As the late Congressman John Lewis said of Rosa Parks "She taught us—I know she taught me, personally—how to stand up and say no."

[https://www.npr.org/templates/story/story.php?storyId=4974315]

Great quotation from a primary source!

APPLY TO YOUR DRAFT

During your peer review, give each other specific suggestions for making your reports clearer or more informative. Use your revision guide to help.

When receiving feedback from your partner, listen attentively and ask questions to make sure you fully understand the revision suggestions.

4 EDIT YOUR RESEARCH REPORT

Edit your final draft to check for proper use of standard English conventions and to correct misspellings or grammatical errors.

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Interactive Writing Lesson: Using Textual Evidence: Attribution

Watch Your Language!

PARAPHRASE TO AVOID PLAGIARISM

Using outside sources is important in a research report. Equally important is paraphrasing, identifying, and citing sources to avoid plagiarism. **Plagiarism** is the unauthorized use of another's work and words. To **paraphrase,** you restate information in your own words.

The chart below contains an excerpt from "Frances Perkins and the Triangle Factory Fire," along with two paraphrases. The first paraphrase uses too many of the author's original words. The second paraphrase is done correctly.

ORIGINAL TEXT	The horror of the Triangle Shirtwaist Fire traumatized the city. People were not only furious at the factory owners, but felt some deep responsibility themselves.
INCORRECT PARAPHRASE	After the Triangle Shirtwaist Fire, people were traumatized and felt responsible. They were also furious with the factory owners.
CORRECT PARAPHRASE	After the Triangle Shirtwaist Fire, people blamed themselves, feeling that they could have done more. They were also very angry with the owners of the factory.

APPLY TO YOUR DRAFT

Now apply what you've learned about paraphrasing to your work.

1. **Read your paper aloud** and listen for words and sentences that don't sound like your voice.
2. **Check your source** for the original wording.
3. **Exchange drafts** with a peer and discuss the paraphrases.
4. **Rephrase** text as needed.

5 PUBLISH YOUR RESEARCH REPORT

Share It!

Finalize your research report for your class collection about important change agents. You may also use your report as inspiration for other projects.

Ways to Share

- Write a **post** about your findings for a school website.
- Make a **multimedia presentation** based on your report.
- Have a **panel discussion** with your classmates. See the next task for tips.

Speaking & Listening

Participate in a Panel Discussion

You have written a research report about a change agent you admire. Now, with a group of your classmates, you'll have a panel discussion about the change agents you have researched.

Make a Plan

Work with your classmates to prepare for the discussion.

- Form a group. Each panel participant will present key points about the change agent he or she researched and wrote about.
- Select one student to be the moderator. The rest of your classmates will be your audience during the panel discussion.
- Create a schedule that shows the order in which panel members will speak and for how long. Include a block or blocks of time during which the audience can ask questions.

Work individually to plan your presentation; ask questions and take notes as you plan. Use the following chart to organize your ideas.

Set Some Ground Rules

As you work collaboratively, follow these rules of polite discussion:

- Listen closely to one another.
- Value contributions of all group members.
- Stay on topic.
- Express disagreement politely and respectfully.
- Ask only helpful, relevant questions.
- Provide only clear, thoughtful, and direct answers.

DISCUSSION PLANNING STEP	NOTES
Think about **why** you were inspired to write about your change agent. How can you **sum up** what's most intriguing about him or her?	
Review the **questions** you asked as you did your research. What are the most interesting **facts** you learned?	
Draw **conclusions** from your research. Did your change agent **inspire** you to make a difference?	

Practice with a Partner or Group

Prepare to "think on your feet." Ask each other questions as you practice for the real discussion. The moderator should time each panel member and suggest length adjustments. The moderator should also write opening and concluding remarks. Based on this practice session, make changes to your outline.

Listen Actively

As you practice for your panel discussion, keep these tips in mind:

- Give each panel speaker your full attention.
- Suggest ways for speakers to improve their delivery.
- Ask questions to clarify any confusing parts.

SPEAKING GOAL	NOTES
Volume: Speak loudly enough so everyone can hear you—but don't shout!	
Pacing: Speak aloud at a natural rate that's easy to understand. If you want to emphasize a point, try slowing down a bit.	
Gestures: Use gestures and body language to engage your audience. To practice, watch yourself in a mirror as you speak.	

Present the Panel Discussion

After your group has practiced, use your outline to present your panel discussion to the class. Here are some guidelines:

- The moderator will introduce the topic, panelists, and format for the discussion.
- Speak directly to the panel and audience. Refer to your notes for your main points, but don't just read them.
- Listen closely so that you can respond appropriately.
- After the panel discussion, the moderator should invite panelists and the audience to ask questions.
- To conclude, the moderator will summarize the discussion and thank the panelists for their participation.

Share It!

- **Create a podcast.** Record your discussion and the audience interaction. Review the recording and edit out any distracting noise or confusing parts.
- **Take a class poll** on which change agent is most admired.

Ed

Interactive Speaking & Listening Lesson: Giving a Presentation

Reflect & Extend

Here are some other ways to show your understanding of the ideas in Unit 6.

Reflect on the **Essential Question**

How can changing the world change you?

Has your answer to the question changed after reading the texts in the unit? Discuss your ideas.

You can use these sentence starters to help you reflect on your learning.

- **I think differently now because . . .**
- **I want to learn more about . . .**
- **I still don't understand . . .**

Project-Based Learning

Create a Documentary

This unit focuses on change agents. How can you work to improve conditions in your own community? Imagine that your school plans to launch a day of service, reaching out with projects to serve nearby areas. With a group of classmates, make a documentary focusing on community needs. Here are some guidelines:

- Your documentary should be at least four minutes long.
- Be sure to include narration, video clips or images, and music.
- Record interviews with local people.
- Think about how to deliver an inspiring call to action.

Media Projects

To find help with this task online, access **Create a Documentary**.

Writing

Write a Short Story

Imagine that you're a change agent. Your mission is to change something for the better at home, at school, or in your neighborhood. Write about a day in your life as you improve the world in your own way. Jot down your ideas.

ASK YOURSELF	NOTES
What do I want to change and why?	
Who wants to help me? What obstacles stand in my way?	
What actions do I take to achieve my goal? What goes wrong—or right?	
What is the resolution to my story? How do my efforts turn out?	

Resources

R1 Response Logs
R7 Notice & Note Handbook
R20 Using a Glossary
R21 Glossary of Academic Vocabulary
R22 Glossary of Critical Vocabulary
R26 Index of Skills
R31 Index of Titles and Authors
R32 Acknowledgments

HMH *Into Literature* Resources Ed

For more instruction and practice, access the *Into Literature* Resources and Interactive Lessons.

- Reading Resources
- Vocabulary Resources
- Intervention, Review, & Extension
- Writing Resources
- Student Edition
- Current Events
- Speaking & Listening Resources
- Graphic Organizers
- Media Projects
- Grammar Resources
- Text Library

UNIT
1

Response Log

Use this Response Log to record your ideas about how each of the texts in Unit 1 relates to or comments on the **Essential Question.**

ESSENTIAL QUESTION:
What can blur the lines between what's real and what's not?

Mirror Image	
Not Everything It Seems	
Two Legs or One?	
The Song of Wandering Aengus	
Eldorado	
from Monster	
from Monster: A Graphic Novel	

UNIT
2

Response Log

Use this Response Log to record your ideas about how each of the texts in Unit 2 relates to or comments on the **Essential Question.**

? **ESSENTIAL QUESTION:**
How do actions define us?

Heartbeat	
The Flight of Icarus	
Icarus's Flight	
Rogue Wave	
Women in Aviation	
Thank You, M'am	
A Police Stop Changed This Teenager's Life	

UNIT
3

Response Log

Use this Response Log to record your ideas about how each of the texts in Unit 3 relates to or comments on the **Essential Question.**

ESSENTIAL QUESTION:
Is space travel a daring adventure or a dangerous risk?

Dark They Were, and Golden-Eyed	
Martian Metropolis	
Challenges for Space Exploration	
What If We Were Alone?	
Seven Minutes of Terror	
Humans Need to Explore Outer Space	
Let Robots Take to the Stars	

UNIT

4

Response Log

Use this Response Log to record your ideas about how each of the texts in Unit 4 relates to or comments on the **Essential Question.**

ESSENTIAL QUESTION:
What does it mean to be in harmony with nature?

Allied with Green	
Never Retreat *from* Eyes Wide Open	
from Mississippi Solo	
The Drought	
Ode to enchanted light / Oda a la luz encantada	
Sleeping in the Forest	
from Trash Talk	
You're Part of the Solution	

UNIT
5

Response Log

Use this Response Log to record your ideas about how each of the texts in Unit 5 relates to or comments on the **Essential Question.**

ESSENTIAL QUESTION:
How do games impact our lives?

Ball Hawk	
Get in the Zone: The Psychology of Video-Game Design	
It's Not Just a Game!	
from The Crossover	
Double Doubles	

UNIT
6

Response Log

Use this Response Log to record your ideas about how each of the texts in Unit 6 relates to or comments on the **Essential Question.**

ESSENTIAL QUESTION:
How can changing the world change you?

Sometimes a Dream Needs a Push	
Craig Kielburger Reflects on Working Toward Peace	
from It Takes a Child	
A Poem for My Librarian, Mrs. Long	
Frances Perkins and the Triangle Factory Fire	
from Ashes of Roses	

NOTICE & NOTE

Handbook

Get More Out of What You Read

Answer your own questions!

Two educators spent years working with students and reading and rereading the books that students read most. They identified a handful of common things authors include in literary and informational texts that signal the reader to pay attention. They call them **signposts.** When you notice a signpost and think about it, you can take control of your own reading.

Learn more about the signposts below.

SIGNPOSTS FOR LITERARY TEXTS

(such as poetry, plays, and fiction)

- **CONTRASTS AND CONTRADICTIONS** p. **R8**
- **AHA MOMENT** p. **R9**
- **TOUGH QUESTIONS** p. **R10**
- **WORDS OF THE WISER** p. **R11**
- **AGAIN AND AGAIN** p. **R12**
- **MEMORY MOMENT** p. **R13**

SIGNPOSTS FOR INFORMATIONAL TEXTS

(such as articles and arguments)

- **BIG QUESTIONS** p. **R14**
- **CONTRASTS AND CONTRADICTIONS** p. **R15**
- **EXTREME OR ABSOLUTE LANGUAGE** p. **R16**
- **NUMBERS AND STATS** p. **R17**
- **QUOTED WORDS** p. **R18**
- **WORD GAPS** p. **R19**

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Contrasts and Contradictions

LITERARY ANALYSIS CONNECTION

Paying attention to Contrasts and Contradictions can help you analyze

- character development
- internal conflict
- theme
- relationship between setting and plot
- mood

Contrasts and Contradictions occur either when there is a sharp contrast between what we would expect and what we observe happening, or when a character behaves in a way that contradicts previous behavior or well-established patterns. Contrasts and Contradictions can occur with setting, too.

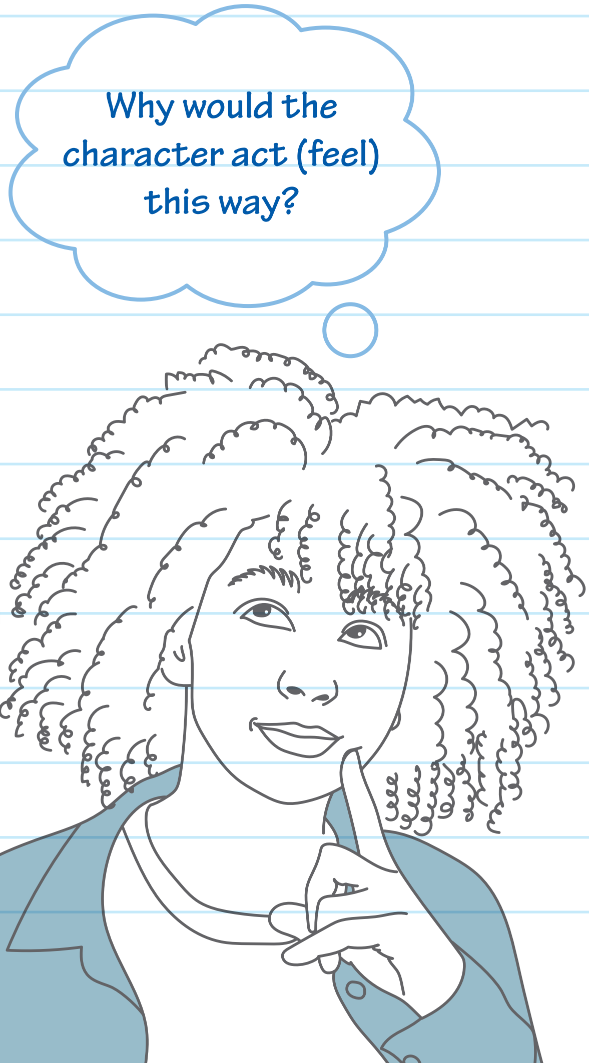
Read carefully and be alert for moments when a character begins acting or thinking in a new way, or in a way that surprises you because it's not how most people would react. Words like *but* or *despite* can provide clues to these differences.

When you notice Contrasts and Contradictions, pause. Think about what this unexpected or unusual behavior tells you about the character or setting.

A good question to ask is . . .

I was drenched, and the canoe was filling up quickly. Anything in the canoe that could float was floating. If the rain continued for long or if the wind kept up strong and the rain kept spilling into the canoe, I would sink. But I was not worried, hardly more than concerned. In fact I enjoyed the feeling of the water all around me and on me, enveloping me like a cocoon, and despite the drama I felt no real threat.

—from *Mississippi Solo*, p. 346


Why would the character act (feel) this way?

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Aha Moment

Notice & Note Peer Coach Videos

An **Aha Moment** occurs when characters realize something that shifts the way they act or what they understand about themselves, others, or the world.

Be alert for these realizations, because they often mark important turning points.

Some phrases that can signal an Aha Moment are:

I realized . . .
The idea came to me . . .
It occurred to her . . .
Suddenly she thought she understood . . .

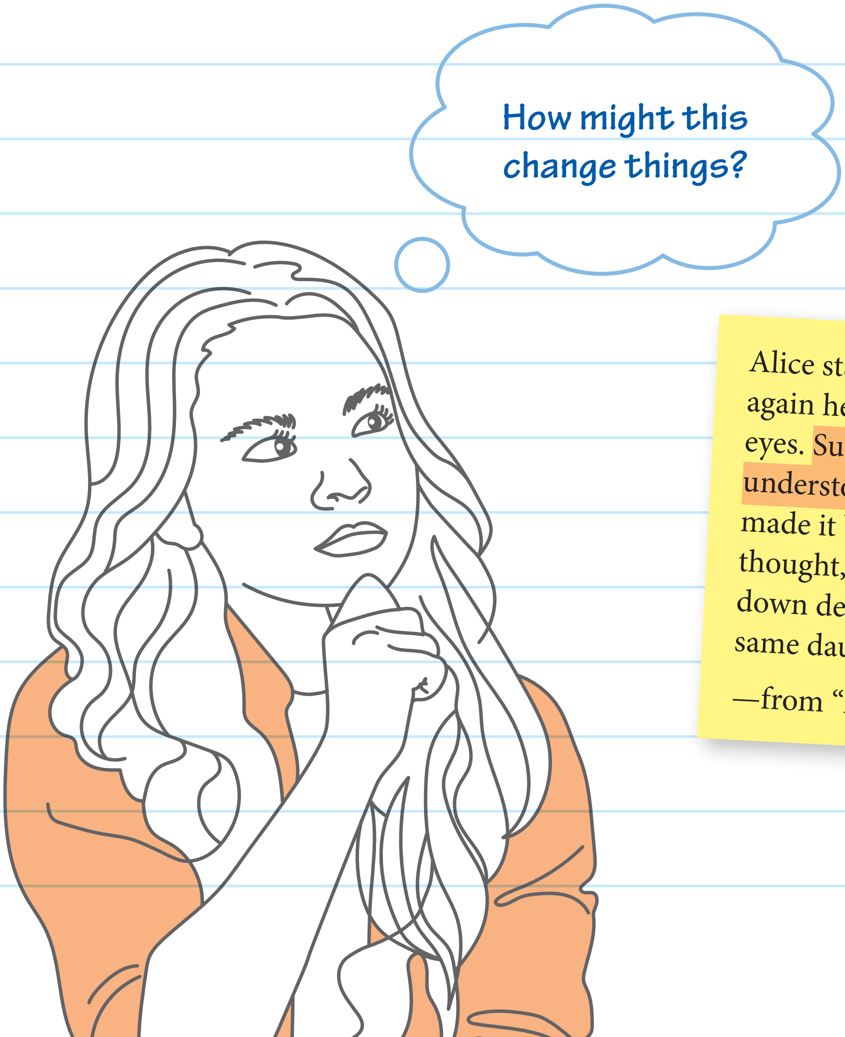
When you notice an Aha Moment, pause. Think about what effect the character's new knowledge might have on the story.

A good question to ask is . . .

LITERARY ANALYSIS CONNECTION

Paying attention to Aha Moments can help you analyze

- character development
- internal conflict
- plot


How might this change things?

Alice stared at her mother, but again her mother avoided her eyes. Suddenly Alice thought she understood the elaborate cake. She made it because she felt guilty, Alice thought, guilty for thinking, way down deep, that I'm not really the same daughter she knew before.

—from "Mirror Image," p. 13

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T? Tough Questions

LITERARY ANALYSIS CONNECTION

Paying attention to Tough Questions can help you analyze

- internal conflict
- theme
- character development

Tough Questions are questions characters raise that reveal their inner struggles.

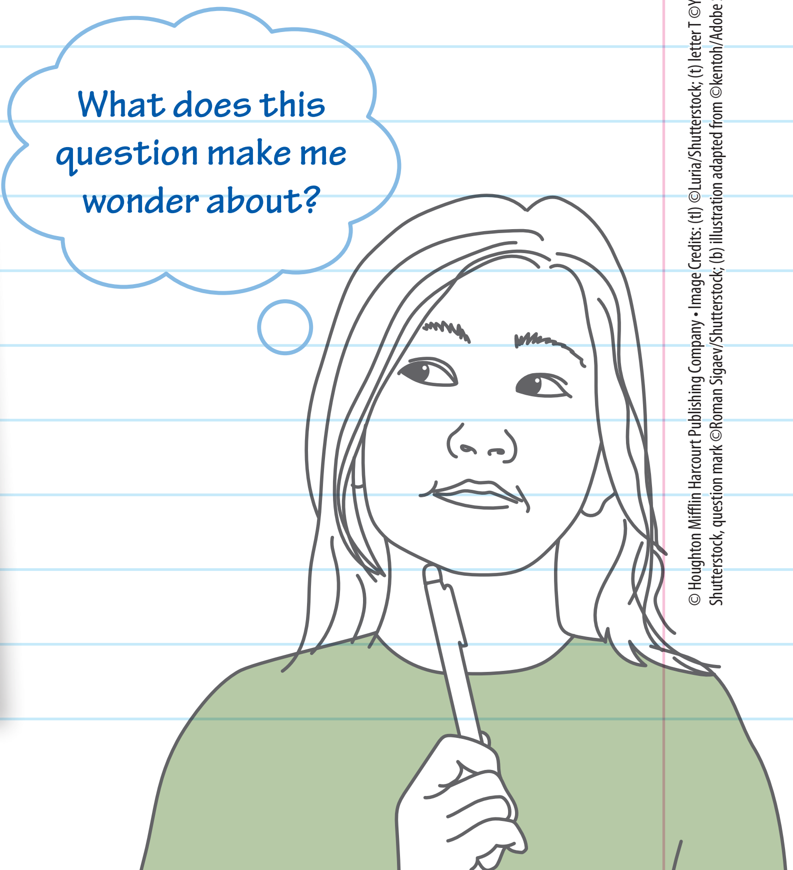
Be alert to the times when characters ask themselves difficult questions, or when others ask questions that make a character think hard or feel deeply. At these moments, you can learn about characters' internal conflicts and gain insight into the theme of the story.

Tough Questions are sometimes expressed as statements, but ones that reveal difficult trade-offs or hard truths. Some phrases that can signal Tough Questions are:

Why can't he . . .
Should she . . .
What should I tell him . . .
I couldn't figure out whether to . . .

When you notice Tough Questions, pause. Think about what the questions suggest about the character or the theme and how these struggles might affect the rest of the story.

A good question to ask is . . .


What does this question make me wonder about?

> The calf legs cooked quickly indeed, and when Goha's wife took the lid off the pot, she saw that they were done wonderfully well—so wonderfully well that the smell of them was sweeter to her than any rose.
>
> "I'd better taste one," she told herself. "Just to be sure they're done, of course. Just a taste."
>
> Ah, but the meat was tender and perfectly cooked. She took a second taste, a third. And suddenly there was nothing more to taste. She had eaten the entire calf's leg! The wife worried, "I can't tell Goha how greedy I was! But what *am* I to tell him?"
>
> —from "Two Legs or One?" pp. 35–36

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Words of the Wiser

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Words of the Wiser are pieces of advice or insights a wiser character, who is usually older, offers about life to the main character.

Look for moments when a character is receiving advice or wisdom about how to deal with a difficult problem or decision. These moments often occur when a character is wrestling with an inner conflict, and the advice can offer clues to the theme of the story.

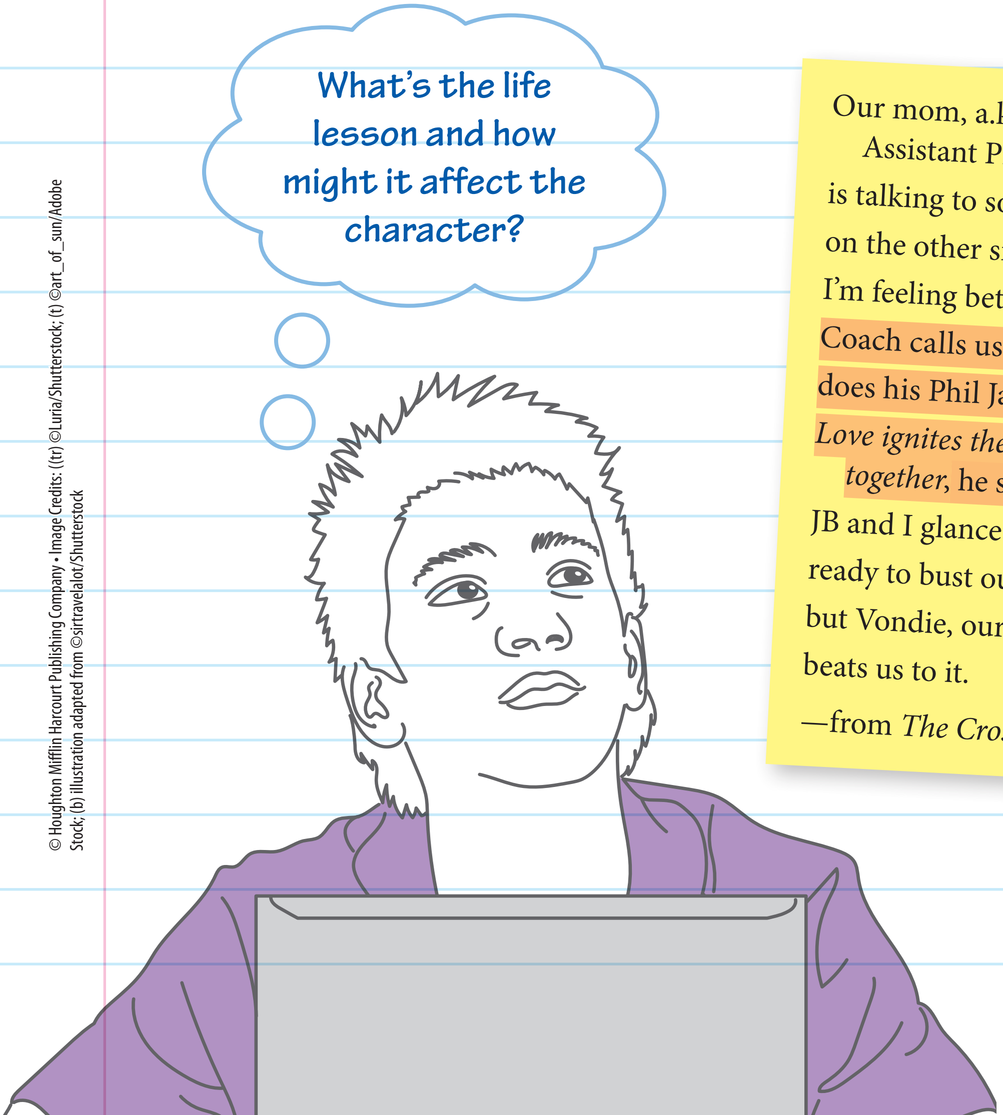
When you notice Words of the Wiser, pause. Think about what the advice or insight suggests about the story's theme and how it is likely to affect the way the character deals with a problem or decision.

LITERARY ANALYSIS CONNECTION

Paying attention to Words of the Wiser can help you analyze

- theme
- internal conflict
- relationship between character and plot

A good question to ask is . . .



What's the life lesson and how might it affect the character?

Our mom, a.k.a. Dr. Bell, a.k.a. The
Assistant Principal,
is talking to some of the teachers
on the other side of the gym.
I'm feeling better already.
Coach calls us in,
does his Phil Jackson impersonation.
Love ignites the spirit, brings teams
together, he says.
JB and I glance at each other,
ready to bust out laughing,
but Vondie, our best friend,
beats us to it.

—from *The Crossover*, pp. 448–449

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Again and Again

LITERARY ANALYSIS CONNECTION

Paying attention to Again and Again can help you analyze

- plot
- setting
- symbolism
- theme
- character development
- conflict
- mood

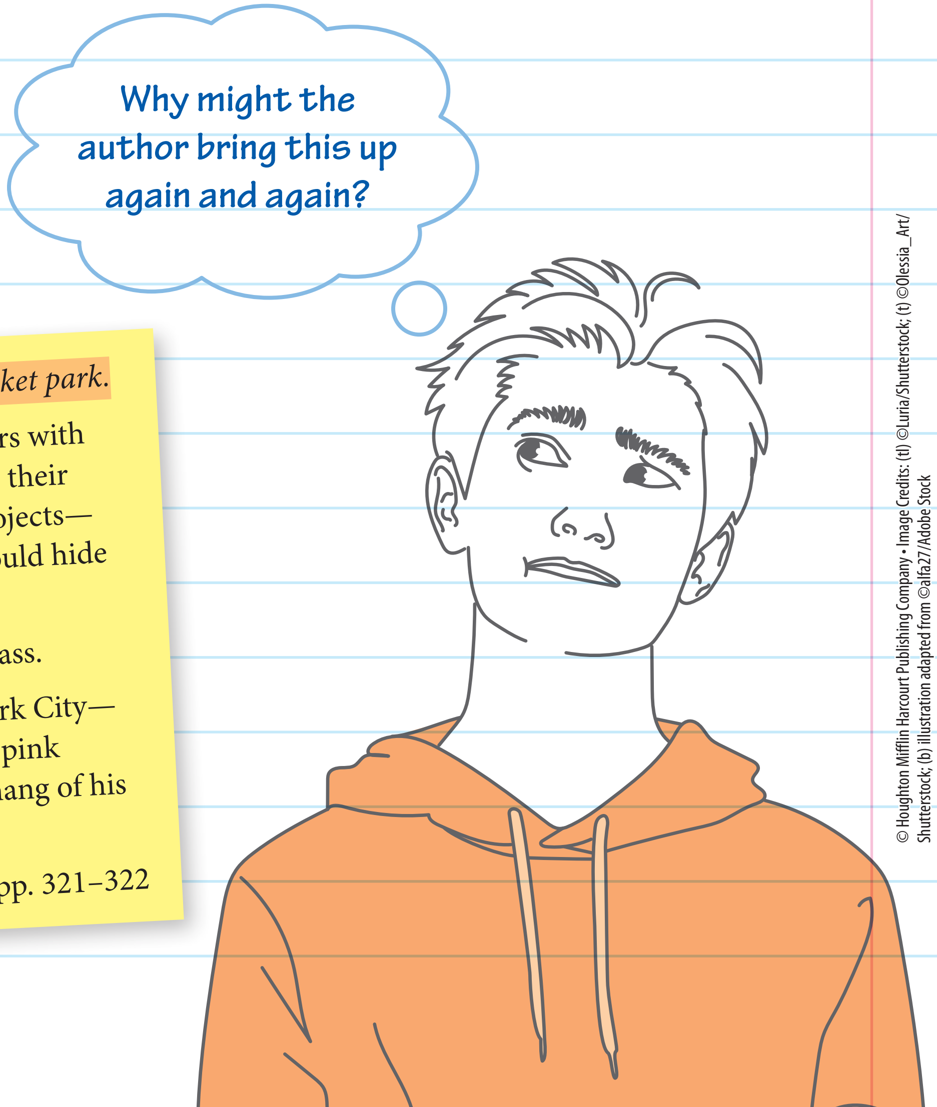
Again and Again is when events, images, or particular words recur over a portion of the story or novel.

Authors include these words, images, or events Again and Again to

- reveal things about character motivation
- offer insight into the story's theme
- make connections between elements of the plot
- help create the story's mood

When you notice the Again and Again signpost, pause. Think about the meaning the repeated words, images, or events might have and how it relates to the setting, plot, theme, or character development.

A good question to ask is . . .


Why might the author bring this up again and again?

Lucy truly loved the words *pocket park.*

She loved community gardeners with purple bandannas tied around their heads. She loved their wild projects—rosemary grown so big you could hide in it.

She loved roofs paved with grass.

She loved the man in New York City—Robert Isabell—who planted pink impatiens on the metal overhang of his building.

—from "Allied with Green," pp. 321–322

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Memory Moment

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A **Memory Moment** occurs when a character has a recollection that interrupts the forward progress of the story.

Be alert for places where the character is thinking about something that occurred at an earlier time. These moments can

- provide insight into the current situation
- explain character motivation
- offer insight into the theme of the story

Some phrases that can signal a Memory Moment are:

She remembered the first time she . . .
The photo reminded him of when . . .
I recalled the last time I had . . .
Back then they had . . .

When you notice a Memory Moment, pause. Think about why the author included this detail from the past.

A good question to ask is . . .

Why might this memory be important?

> Almost half an hour passed, and he finally broke down and sobbed. His right fist was bloody from the constant pounding. Why hadn't *he* gone below to make the stupid sandwiches? Scoot would have been at the wheel when the wave grasped the *Sea Dog*. His young sister, with all her life to live, would be alive now.
>
> They'd had a good brother-sister relationship. He'd teased her a lot about being pint-sized and she'd teased back, holding her nose when he brought one girl or another home for display. . .
>
> —from *Rogue Wave*, p. 141

LITERARY ANALYSIS CONNECTION

Paying attention to Memory Moments can help you analyze

- character development
- theme
- plot
- relationship between character and plot

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Q? Big Questions

When you read any informational text or argument, it's important to remember that the author is presenting only one version of the truth. This version may be factual and mostly free of bias, or it may include slanted, overstated, or even untrue claims or descriptions. Either way, you have to think critically about the author's relationship to the topic. That's why it's important to approach these texts from a **Questioning Stance,** or position. To do that, keep these three **Big Questions** in mind as you read:

- What surprised me?
- What did the author think I already knew?
- What changed, challenged, or confirmed what I already knew?

These questions will not only help you evaluate what you read and avoid falling for things that aren't entirely true, they will also help make the things you read more interesting. In addition, they can help you get to the root of things that might confuse you. The chart below gives more detail about each of the Big Questions.

What surprised me?	Look for parts of the text that make you think "really!?", and put an exclamation point there. **You might think:** • *"I didn't know that!"* • *"Really? Is that true?"* • *"Oh! Now I get it."* • *"How could anyone think that way?"* or *"I hadn't thought of it that way."*	!
What did the author think I already knew?	Look for places where the language is tough or where the author is writing about things you don't know much about, and put a question mark there. **You might think:** • *"The author thought I'd know what this word means."* • *"The author thought I could picture this."* • *"The author thought I'd know something about this."* • *"The author thought I'd get how this happens."*	?
What changed, challenged, or confirmed what I already knew?	Look for ideas that change your thinking. Put a *C* by those places. **You might think:** • *"I realize now . . ."* • *"This makes me rethink my opinion about . . ."* • *"That supports what I already thought."*	C

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Contrasts and Contradictions

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Contrasts and Contradictions occur either when the author shows you how ideas, things, events, or people differ from one another, or when you come across something that goes against what you would have expected.

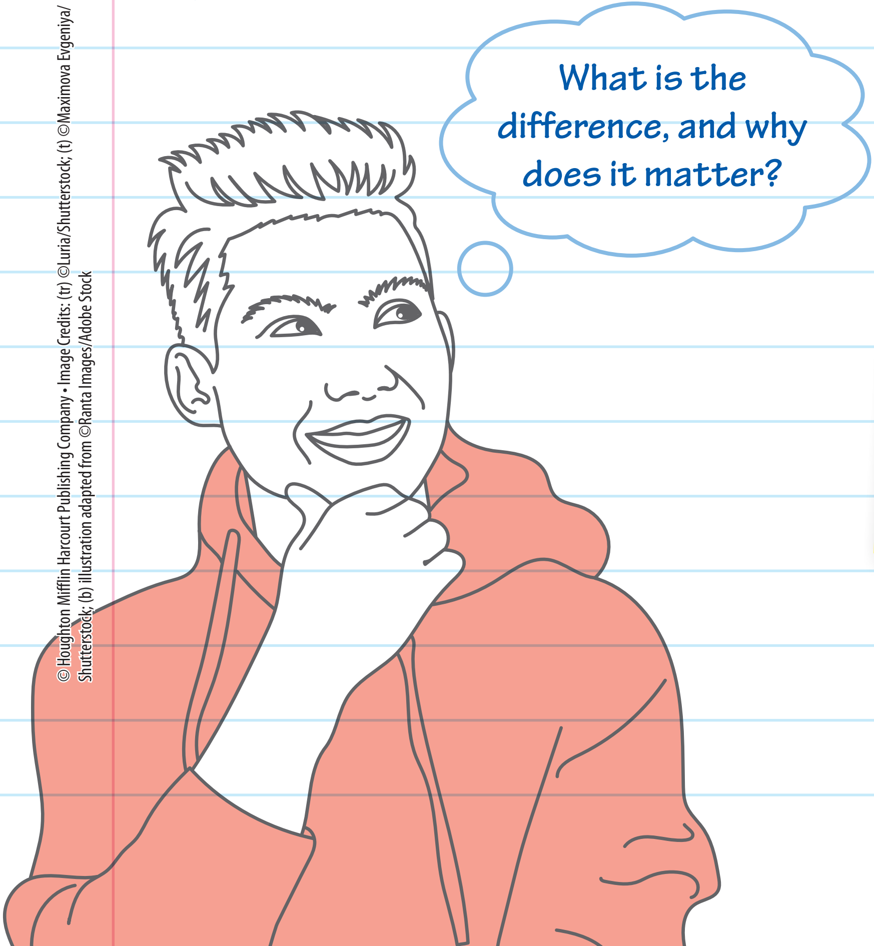
To help you find Contrasts and Contradictions within the text, look for signal words and phrases such as

- although
- but
- unlike
- instead of
- however
- nevertheless
- otherwise

For Contrasts and Contradictions between the text and your own expectations, be on the lookout for things that surprise you as you read.

When you notice Contrasts and Contradictions, pause. Think about why the author may have chosen to focus on these differences or how your knowledge contrasts with what's described in the text.

A good question to ask is . . .


What is the difference, and why does it matter?

When our standard of living is threatened by scarcity and side effects, you'd think we'd cut back. Instead, the common response is to maintain it at any cost. Bluefin tuna is in steep decline, but the tuna-loving Japanese are catching all they can. We know our freshwater aquifers are limited, but we're draining them faster rather than slower. . . .

—from "Never Retreat," p. 332

RELATED READING SKILLS

- *Compare and contrast*
- *Generalize*
- *Identify main idea*
- *Infer*
- *Identify cause and effect*
- *Identify details*
- *Understand author's purpose or bias*

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Extreme or Absolute Language

RELATED READING SKILLS

- Draw conclusions
- Generalize
- Identify author's point of view
- Identify main idea
- Infer
- Recognize hyperbole
- Identify cause and effect
- Understand author's purpose or bias

Extreme or Absolute Language occurs when the author uses language that leaves no room for doubt, allows for no questions, and may seem to exaggerate or overstate a claim.

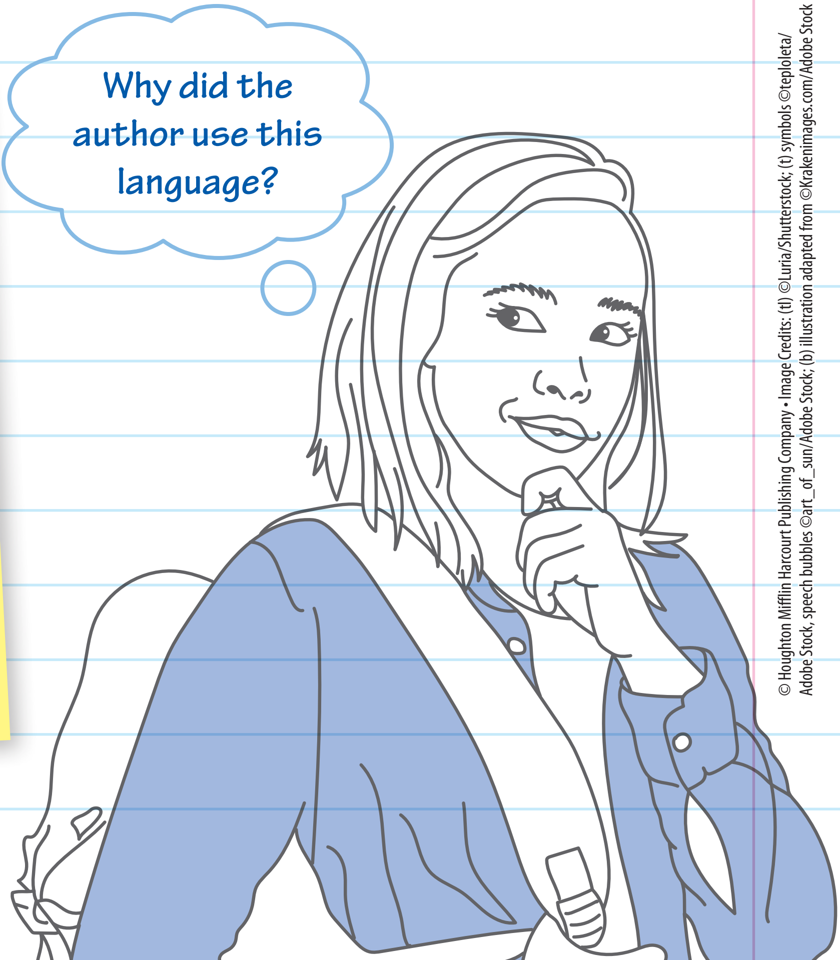
This language includes words such as

- all
- every
- always
- must
- no one
- never
- totally
- perfectly
- unarguably

It can also include dramatic phrases intended to cause a strong reaction, as such "blood-sucking monster," "absolutely destroy," or "it is imperative."

When you notice Extreme or Absolute Language, pause and think. The author might be expressing strong feelings, or they may be overstating things or even trying to mislead the reader. This language can reveal things about the author's purpose or bias.

A good question to ask is . . .


Why did the author use this language?

For decades, science-fiction novels, movies, and TV shows fired our curiosity. After the real-life *Apollo 11*'s moon mission in 1969, enthusiasm for new discoveries soared. Now, well into the twenty-first century, we must face the fact that these same questions are still unanswered. With so much human investment made, we must go forward, fully embracing space exploration as an important priority. Our future in space depends on science.

—from "Humans Need to Explore Outer Space," p. 276

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Numbers and Stats

Ed
Notice & Note Peer Coach Videos

Numbers and Stats occur either when authors use specific figures to show amounts, size, or scale, or when they are vague when you would have expected more details.

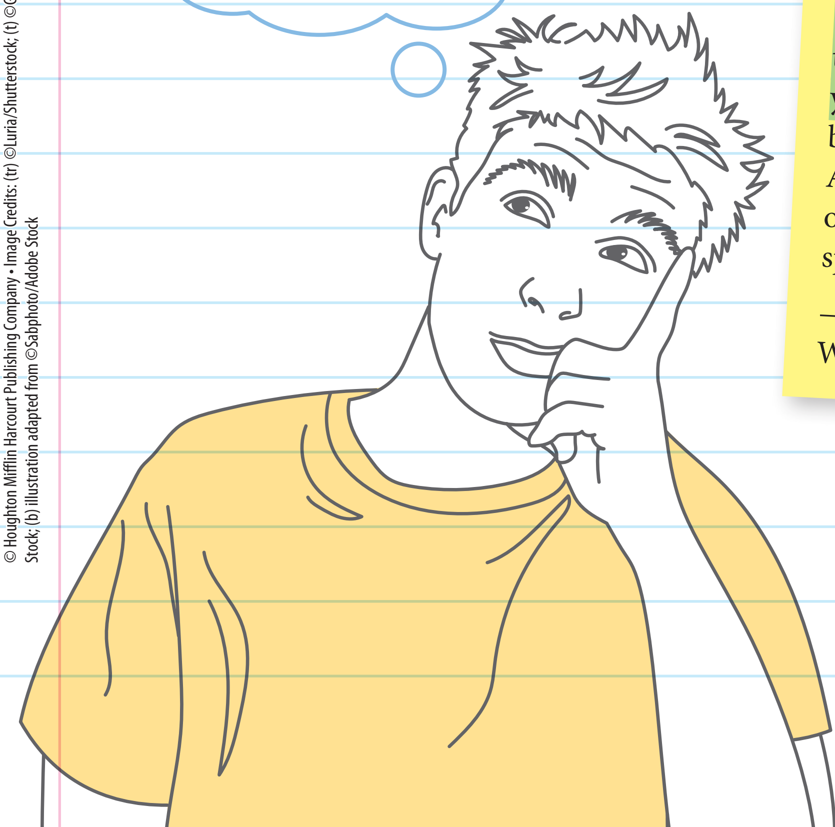
Some key words that may show when an author is being vague include

- many
- most
- some
- longer
- bigger
- farther
- oldest

When you notice Numbers and Stats, pause. Think about why the author may have chosen to use or leave out specific figures in describing something.

A good question to ask is . . .

Why did the author use these numbers or amounts?



> Every year, the world spends $800 billion on the military, $400 billion on cigarettes, $160 billion on beer, and $40 billion playing golf. It would only cost an extra $7 billion a year to put every child in school by the year 2010, giving them hope for a better life. This is less money than Americans spend on cosmetics in one year; it is less than Europeans spend on ice cream. . . .
>
> —from "Craig Kielburger Reflects on Working Toward Peace," p. 498

RELATED READING SKILLS

- Draw conclusions
- Find facts
- Generalize
- Identify details
- Infer
- Make comparisons
- Recognize evidence
- Understand author's purpose or bias

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Quoted Words

RELATED READING SKILLS

- Compare and contrast
- Draw conclusions
- Identify author's point of view
- Infer
- Identify cause and effect
- Separate fact from opinion
- Understand author's purpose or bias

Quoted Words occur when the author cites or quotes a person or group to provide support for a point. Authors often include opinions or conclusions from people who are experts on a topic or from people who were participants in or witnesses to events.

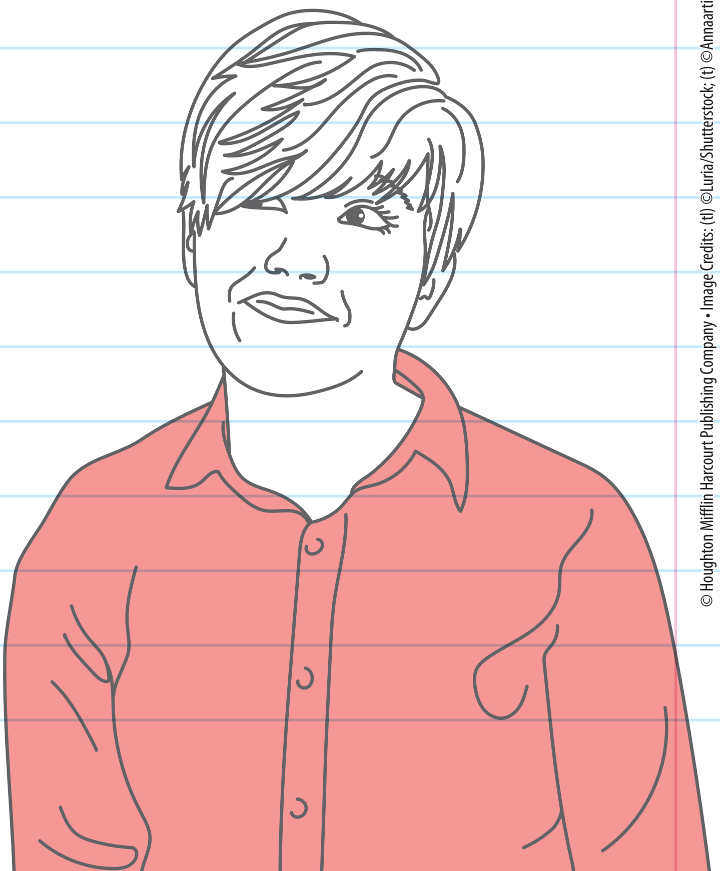
When you notice Quoted Words, pause. Think about why the author may have chosen to quote this particular person or group.

A good question to ask is . . .

Why was this person quoted or cited and what did this add?

Once again critics used the tragedy to assert that neither women nor blacks were mentally or physically able to be good pilots. "Women are often penalized by publicity for their every mishap," said Amelia Earhart, the most famous female pilot in aviation history. "The result is that such emphasis sometimes directly affects [a woman's] chances for a flying job," Earhart continued. "I had one manufacturer tell me that he couldn't risk hiring women pilots because of the way accidents, even minor ones, became headlines in the newspapers."

—from "Women in Aviation," p. 160



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Word Gaps

Ed Notice & Note Peer Coach Videos

Word Gaps occur either when authors use vocabulary that is unfamiliar or when they use familiar words in ways that are new to you. Authors of informational texts often use words with multiple meanings, technical or scientific words, or words that are unique to specific subjects.

Sometimes authors provide clues to these words, such as putting them in boldfaced or italic font or highlighting them. Other times, authors follow a less-known word with the phrase *is like* to help explain it. Many times, however, the way you identify a Word Gap is simply by noticing that you've come across a word that you don't understand.

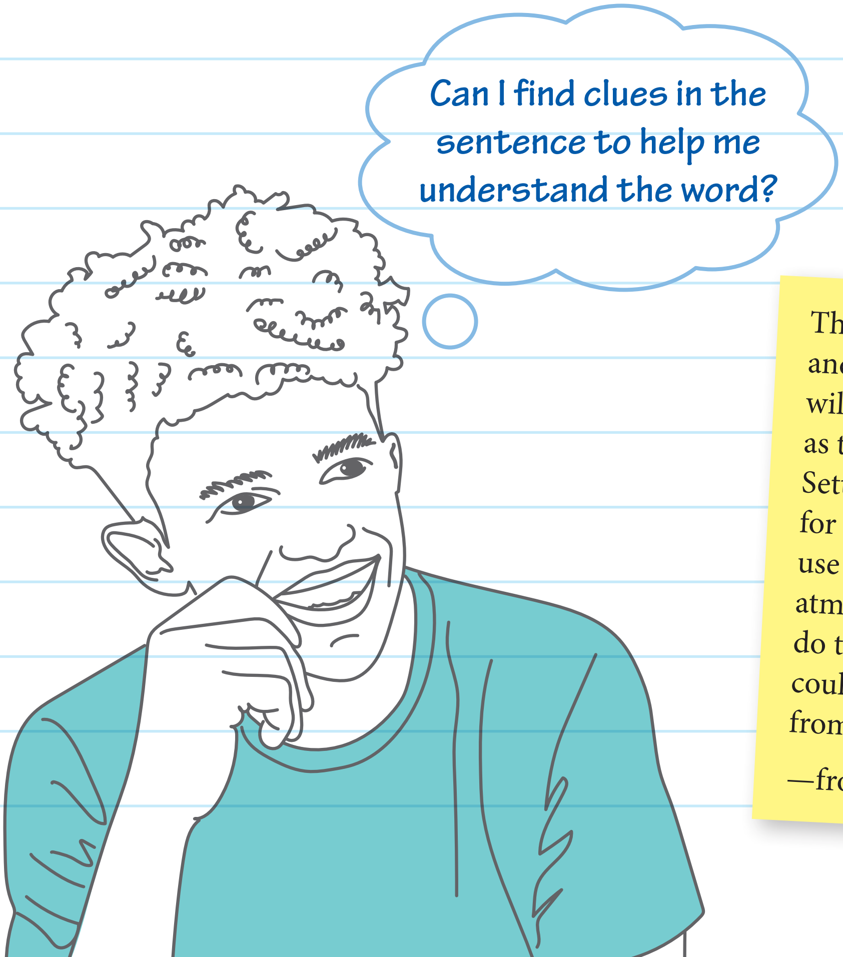
When you notice Word Gaps, pause. Ask yourself the following questions. The answers will help you decide if you need to look the word up or keep reading for more information.

Do I know this word from someplace else?

Does this seem like technical talk for experts on this topic?

RELATED READING SKILLS

- *Generalize*
- *Identify details*
- *Infer*
- *Make comparisons*
- *Understand author's purpose or bias*
- *Use context clues*


Can I find clues in the sentence to help me understand the word?

> The city will need energy for heat and electricity. The best sources will be solar, geothermal, and wind, as there's no oil or gas on Mars. Settlers will also want to make fuel for trips back home. They'll likely use carbon dioxide from the Martian atmosphere to make methane gas. To do this, they'll need hydrogen. They could bring it from Earth or get it from water found on Mars.
>
> —from "Martian Metropolis," p. 243

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Using a Glossary

A glossary is an alphabetical list of vocabulary words. Use a glossary just as you would a dictionary—to determine the meanings, parts of speech, pronunciation, and syllabification of words. (Some technical, foreign, and more obscure words in this book are defined for you in the footnotes that accompany many of the selections.)

Many words in the English language have more than one meaning. This glossary gives the meanings that apply to the words as they are used in the selections in this book.

The following abbreviations are used to identify parts of speech of words:

adj. adjective *adv.* adverb *n.* noun
prep. preposition *v.* verb

Each word's pronunciation is given in parentheses. A guide to the pronunciation symbols appears in the Pronunciation Key below. The stress marks in the Pronunciation Key are used to indicate the force given to each syllable in a word. They can also help you determine where words are divided into syllables.

For more information about the words in this glossary or for information about words not listed here, consult a dictionary.

Pronunciation Key

Symbol	Examples
ă	p**a**t
ā	p**ay**
ä	f**a**ther, h**a**rd
âr	c**are**
b	**b**i**b**
ch	**ch**ur**ch**
d	**d**ee**d**, mill**ed**
ĕ	p**e**t
ē	b**ee**
f	**f**i**f**e, **ph**ase, rou**gh**
g	**g**a**g**
h	**h**at
hw	**wh**ich
ĭ	p**i**t
ī	p**ie**, b**y**
îr	p**ier**
j	**j**u**dge**
k	**k**i**ck**, **c**at, pi**que**
l	**l**id, need**le*** (nēd´l)

Symbol	Examples
m	**m**u**m**
n	**n**o, sudde**n*** (sŭd´n)
ng	thi**ng**
ŏ	p**o**t
ō	t**oe**
ô	c**augh**t, p**aw**
oi	n**oi**se
o͝o	t**oo**k
o͞o	b**oo**t
o͝or	l**ure**
ôr	c**ore**
ou	**ou**t
p	**p**o**p**
r	**r**oa**r**
s	**s**au**c**e
sh	**sh**ip, di**sh**
t	**t**igh**t**, stopp**ed**
th	**th**in
th	**th**is
ŭ	c**u**t

Symbol	Examples
ûr	**ur**ge, t**er**m, f**ir**m, w**or**d, h**ear**d
v	**v**al**v**e
w	**w**ith
y	**y**es
z	**z**ebra, **x**ylem
zh	vi**s**ion, plea**s**ure, gara**ge**
ə	**a**bout, it**e**m, ed**i**ble, gall**o**p, circ**u**s
ər	butt**er**

Sounds in Foreign Words

KH	*German* i**ch**, a**ch**; *Scottish* lo**ch**
N	*French*, bo**n** (bôN)
œ	*French* f**eu**, **œu**f; *German* sch**ö**n
ü	*French* t**u**; *German* **ü**ber

*In English the consonants *l* and *n* often constitute complete syllables by themselves.

Stress Marks

The relevant emphasis with which the syllables of a word or phrase are spoken, called stress, is indicated in three different ways. The strongest, or primary, stress is marked with a bold mark (´). An intermediate, or secondary, level of stress is marked with a similar but lighter mark (´). The weakest stress is unmarked. Words of one syllable show no stress mark.

Glossary of Academic Vocabulary

abnormal (ăb-nôr´məl) *adj.* not typical, usual, or regular; not normal

affect (ə-fĕkt´) *v.* to have an influence on or effect a change in something

aspect (ăs´pĕkt) *n.* a characteristic or feature of something

attitude (ăt´ĭ-to͞od´) *n.* a manner of thinking that reflects a person's feelings; a particular state of mind

complex (kŏm´plĕks´) *adj.* consisting of many interwoven parts that make something difficult to understand

consume (kən-so͞om´) *v.* to buy things for your own use or ownership

contrast (kən-trăst´) *v.* to show differences between two or more things that are being compared

cultural (kul´chər-əl) *adj.* of or relating to culture or cultivation

despite (dĭ-spīt´) *prep.* in spite of; even though

element (ĕl´ə-mənt) *n.* a part or aspect of something

ensure (ĕn-sho͝or´) *v.* to make sure or certain

error (ĕr´ər) *n.* a mistake

evaluate (ĭ-văl´yoo-āt´) *v.* to examine something carefully to judge its value or worth

feature (fē´chər) *n.* a prominent or distinctive part, quality, or characteristic

focus (fō´kəs) *v.* to direct toward a specific point or purpose

goal (gōl) *n.* the object toward which one's work and planning is directed; a purpose

inadequate (ĭn-ăd´ĭ-kwĭt) *adj.* not enough or sufficient to fulfill a need or meet a requirement

interact (ĭn´tər-ăkt´) *v.* to act upon each other

participate (pär-tĭs´ə-pāt´) *v.* to be active and involved in something or to share in something

perceive (pər-sēv´) *v.* to become aware of something directly through any of the senses

potential (pə-tĕn´shəl) *adj.* capable of doing or being something; having possibility

purchase (pûr´chĭs) *v.* to buy

rely (rĭ-lī) *v.* to depend on something or someone for support, help, or supply

resource (re´-sors´) *n.* something that can be used for support or help

specify (spĕs´ə-fī´) *v.* to state exactly or in detail what you want or need

stress (strĕs) *v.* to put emphasis on something

style (stīl) *n.* the combination of techniques that a writer uses to make his or her work effective and unique

task (tăsk) *n.* an assignment or work done as part of one's duties

text (tĕkst) *n.* a literary work that is regarded as an object of critical analysis

valid (văl´ĭd) *adj.* convincing or having a sound reason for something

Glossary of Critical Vocabulary

absolute (ăb´sə-lo͞ot´) *adj.* Something that is without qualifications or exceptions is ***absolute***.

absorb (əb-zôrb´) *v.* Things that ***absorb*** you occupy your time or attention.

accelerate (ăk-sĕl´ə-rāt´) *v.* When something ***accelerates***, its speed increases.

accomplishment (ə-kŏm´plĭsh-mənt) *n.* An ***accomplishment*** is a task that you succeed in doing.

acknowledge (ăk-nŏl´ĭj) *v.* If you notice or express recognition of someone, you ***acknowledge*** the person.

adaptable (ə-dăp´tə-bəl) *adj.* Something that is ***adaptable*** can change or adjust to meet new conditions.

addiction (ə-dĭk´shən) *n.* An ***addiction*** is a habit upon which a person becomes physically or emotionally dependent.

administration (ăd-mĭn´ĭ-strā´shən) *n.* A president's ***administration*** is his or her term of office.

advancement (ăd-văns´mənt) *n.* Something that is an ***advancement*** is an improvement or step forward.

anxiety (ăng-zī´ĭ-tē) *n.* ***Anxiety*** is an uneasy, worried feeling.

aquifer (ăk´wə-fər) *n.* An ***aquifer*** is an underground layer of rock that contains water.

arboretum (är´bə-rē´təm) *n.* An ***arboretum*** is a place where many trees are grown for educational or viewing purposes.

atmosphere (ăt´mə-sfîr´) *n.* An ***atmosphere*** is the gaseous mass or envelope that surrounds a planet.

avalanche (ăv´ə-lănch´) *n.* An ***avalanche*** is a large mass of snow, ice, dirt, or rocks falling quickly down the side of a mountain.

barren (băr´ən) *adj.* Something that is empty and lacking interest or charm is ***barren***.

beneficial (bĕn´ə-fĭsh´əl) *adj.* When something is ***beneficial***, it is good or favorable.

bogus (bō´gəs) *adj.* Something that is ***bogus*** is fake or not genuine.

burden (bûr´dn) *v.* If you ***burden*** someone, you create a situation that is difficult or stressful for him or her.

capacity (kə-păs´ĭ-tē) *n.* A person's ***capacity*** is his or her role or position.

collaborate (kə-lăb´ə-rāt´) *v.* If you work together with others, you ***collaborate*** with them.

collision (kə-lĭzh´ən) *n.* When two things crash into each other, the result is a ***collision***.

colonize (kŏl´ə-nīz´) *v.* When you ***colonize*** a place, you send a group of people to a new place to establish a colony or settlement.

combustion (kəm-bŭs´chən) *n.* ***Combustion*** is the process of burning, which produces heat and light.

commute (kə-myo͞ot´) *n.* A ***commute*** is a person's travel to and from work or school.

concession (kən-sĕsh´ən) *n.* A ***concession*** is a business at a sporting or entertainment event that sells food and drinks.

congestion (kən-jĕs´chən) *n.* ***Congestion*** is overcrowding, such as when too many vehicles cause a traffic jam.

consecutive (kən-sĕk´yə-tĭv) *adj.* When things are ***consecutive***, they follow one after another without interruption.

continuity (kŏn´tə-no͞o´ĭ-tē) *n.* In movies, ***continuity*** refers to making sure that things that were filmed at different times or out of sequence look as if they were filmed at the same time or in the intended sequence.

convivial (kən-vĭv´ē-əl) *adj.* A person who is ***convivial*** enjoys the company of others in a sociable manner.

corridor (kôr´ĭ-dər) *n.* A ***corridor*** is a narrow hallway or passageway.

crucial (kro͞o´shəl) *adj.* Something that is ***crucial*** is extremely important or significant.

deck (dĕk) *n.* The ***deck*** is the platform on a ship or boat where people stand.

delirious (dĭ-lîr´ē-əs) *adj.* Someone who is ***delirious*** is temporarily confused, often because of fever or shock.

detention (dĭ-tĕn´shən) *n.* If someone is held in custody before his or her trial, that person is in ***detention.***

dignified (dĭg´nə-fīd´) *adj.* Someone or something that is ***dignified*** has or shows honor and respect.

discrepancy (dĭ-skrĕp´ən-sē) *n.* When there is a ***discrepancy*** between two things, there is a difference or disagreement.

disorient (dĭs-ôr´ē-ĕnt´) *v.* To ***disorient*** is to make someone or something lose a sense of direction.

disquiet (dis-kwi´-it) ***v.*** Something that ***disquiets*** deprives someone of peace or rest.

distinguish (dĭ-stĭng´gwĭsh) *v.* To ***distinguish*** one thing from another means perceiving them as being different or distinct.

donate (dō´nāt´) *v.* To ***donate*** is to give, or contribute, something to a person, cause, or fund.

dubious (do͞o´bē-əs) *adj.* If something is ***dubious***, it is questionable or not to be relied upon.

elaborate (ĭ-lăb´ər-ĭt) *adj.* Something that is ***elaborate*** has been carefully planned and constructed with great attention to detail.

embarrass (ĕm-băr´əs) *v.* To ***embarrass*** is to cause to feel uncomfortable or self-conscious.

enact (ĕn-ăkt´) *v.* If you ***enact*** something, you make it into a law.

encounter (ĕn-koun´tər) *n.* An ***encounter*** is a short meeting that is unplanned or unexpected.

entail (ĕn-tāl´) *v.* To ***entail*** means to have or require.

erupt (ĭ-rŭpt´) *v.* When something ***erupts***, it develops suddenly.

ethereal (ĭ-thîr´ē-əl) *adj.* If something is ***ethereal***, it is light and airy.

exhibition (ĕk´sə-bĭsh´ən) *n.* An ***exhibition*** is an organized presentation or show.

exploitation (ĕk´sploi-tā´shən) *n.* ***Exploitation*** is the unfair treatment or use of something or someone for selfish reasons.

fatal (fāt´l) *adj.* A ***fatal*** decision is a choice that results in death.

federal (fĕd´ər-əl) *adj.* Something that is ***federal*** relates to the U.S. government in Washington, D.C., and not to state and local governments.

forlorn (fər-lôrn´) *adj.* Something that is ***forlorn*** appears lonely or sad.

frantic (frăn´tĭk) *adj.* If you do something in a ***frantic*** way, you do it quickly and nervously.

fundamental (fŭn´də-mĕn´tl) *n.* A ***fundamental*** is a basic but essential part of an object or a system.

futile (fyo͞ot´l) *adj.* When something is ***futile***, it has no useful or meaningful result.

geothermal (jē´ō-thûr´məl) *adj.* ***Geothermal*** relates to the internal heat of the earth.

grimace (grĭm´ ĭs) *n.* A ***grimace*** is a sharp twisting of the face, indicating disgust or distaste.

habitat (hăb´ĭ-tăt´) *n.* A ***habitat*** is a structure that provides a controlled environment for living in very hostile or even deadly locations.

heirloom (âr´lo͞om´) *n.* An ***heirloom*** is a valued possession that was passed down in a family.

hideous (hĭd´ē-əs) *adj.* When something is ***hideous***, it is repulsive or revolting.

hoax (hōks) *n.* A ***hoax*** is something that is meant to trick or fool someone.

idle (īd´l) *v.* When you ***idle***, you pass time without doing anything purposeful.

immerse (ĭ-mûrs´) *v.* If you ***immerse*** yourself in an activity, that activity is the only thing that you are focused on.

indifferent (ĭn-dĭf´ər-ənt) *adj.* Someone who is ***indifferent*** has no feelings one way or another about something.

inferior (ĭn-fîr´ē-ər) *adj.* If something is ***inferior***, it is lower in value and quality.

infinitely (ĭn´fə-nĭt-lē) *adv. Infinitely* means to a great extent, or with no limits.

inquire (ĭn-kwīr´) *v.* If you *inquire* about something, you ask about it.

insulate (ĭn´sə-lāt´) *v.* When you *insulate* something, you prevent the passage of heat through it.

interaction (ĭn´tər-ăk´shən) *n.* An *interaction* occurs when people speak or otherwise are in contact with one another.

inundate (ĭn´ŭn-dāt´) *v.* To *inundate* is to overpower with a huge amount of something.

irrelevant (ĭ-rĕl´ə-vənt) *adj.* Something that is *irrelevant* is unrelated to the matter under consideration.

latch (lăch) *v.* To *latch* means to hold onto or get hold of.

lobby (lŏb´ē) *v.* To *lobby* is to attempt to influence politicians to support the cause that you represent.

madame (mə-dăm´) *n. Madame* is a form of polite address for a woman.

mascot (măs´kŏt´) *n.* A *mascot* is a person, animal, or object used as the symbol of an organization, such as a sports team.

median (mē´dē-ən) *n.* A *median* is a dividing area between opposing lanes of traffic on a highway or road.

mesmerize (mĕz´mə-rīz´) *v.* To *mesmerize* someone is to spellbind them.

metabolism (mĭ-tăb´ə-lĭz´əm) *n.* A living thing's *metabolism* is the chemical processes that give it energy and produce growth.

mistrust (mĭs-trŭst´) *v.* To *mistrust* is to be without confidence or trust.

moderate (mŏd´ər-ĭt) *adj.* When something is kept *moderate*, it is kept within a certain limit.

moot (mo͞ot) *adj.* Something that is *moot* is unimportant or irrelevant.

muse (myo͞oz) *v.* When you *muse*, you say something thoughtfully.

mutual (myo͞o´cho͞o-əl) *adj.* Something is *mutual* when everyone treats each other the same way or shares the same feeling.

navigation (năv´ĭ-gā´shən) *n.* The *navigation* of a ship or boat is the act of guiding it along a planned course.

negotiate (nĭ-gō´shē-āt´) *v.* When you *negotiate*, you work with others to reach an agreement.

obituary (ō-bĭch´o͞o-ĕr´ē) *n.* An *obituary* is a public notice of a person's death.

obsess (əb-sĕs´) *v.* If you *obsess* over something, your mind is filled with thinking about a single topic, idea, or feeling.

pendulum (pĕn´jə-ləm) *n.* A *pendulum* is a weight that is hung so that it can swing freely. Sometimes it is used in timing the workings of certain clocks.

plague (plāg) *v.* To *plague* something is to cause hardship or suffering for it.

porthole (pôrt´hōl´) *n.* A *porthole* is a circular window on a boat or ship.

possession (pə-zĕsh´ən) *n.* A *possession* is something you own.

precaution (prĭ-kô´shən) *n.* A *precaution* is an action taken to avoid possible danger.

prickly (prĭk´lē) *adj.* A *prickly* feeling is a tingling sensation.

procession (prə-sĕsh´ən) *n.* In a *procession*, people or things move along in an orderly and serious way.

prominent (prŏm´ə-nənt) *adj.* If something is *prominent*, it stands out.

prowess (prou´ĭs) *n. Prowess* is the strength and courage someone has.

radiation (rā´dē-ā´shən) *n. Radiation* is energy transmitted in the form of waves or particles.

recede (rĭ-sēd´) *v.* To *recede* means to become fainter or more distant.

reformer (rĭ-fôrm´ər) *n.* A *reformer* seeks to improve or correct practices or behaviors that cause harm.

relevant (rel´ə-vənt) *adj.* If something is meaningful or purposeful in current society or culture, it is considered *relevant*.

reliable (rĭ-lī´ə-bəl) *adj.* A person or object that can be trusted, or depended on, is *reliable*.

remorseful (rĭ-môrs´fəl) *adj.* If you are ***remorseful***, you feel very sorry about something that you have done.

repulse (rĭ-pŭls´) *v.* Something that ***repulses*** you makes you want to reject it because you find it disgusting.

restrictive (rĭ-strĭk´tĭv) *adj.* When something is ***restrictive***, it is limiting in some way.

ruse (ro͞oz) *n.* A ***ruse*** is a plan meant to deceive someone.

scarcity (skâr´sĭ-tē) *n.* When you experience a ***scarcity*** of something, you have a shortage or lack of that thing.

scurry (skûr´ē) *v.* To ***scurry*** means to hurry along with light footsteps.

skepticism (skep´tĭ-sĭz´əm) *n.* ***Skepticism*** is a doubting or questioning attitude.

sketchy (skĕch´ē) *adj.* If someone or something seems ***sketchy***, you doubt its authenticity or trustworthiness.

splinter (splĭn´tĕr) *v.* To ***splinter*** means to break up into sharp, thin pieces.

submerge (səb-mûrj´) *v.* To ***submerge*** is to descend beneath the surface of the water.

subtly (sŭt´lē) *adv.* To do something ***subtly*** means to do it in a manner hard to notice or perceive—that is, not obviously.

suede (swād) *n.* ***Suede*** is leather that is treated to be fuzzy and soft.

suppress (sə-prĕs´) *v.* If you ***suppress*** something, you try to keep it from being revealed.

swell (swĕl) *n.* A ***swell*** is a long, unbroken wave.

syringe (sə-rĭnj´) *n.* A ***syringe*** is a medical instrument used to inject fluids into the body.

token (tō´kən) *n.* A ***token*** serves as an expression or a sign of something else.

turnover (tûrn´ō´vər) *n.* In basketball, a ***turnover*** is a loss of possession of the ball.

upright (ŭp´rīt´) *adv.* Someone or something that sits or stands ***upright*** is in a strictly vertical position.

utilization (yo͞ot´l-ĭ-zā´shən) *n.* ***Utilization*** is when you put something to use in an effective way.

voice-over (vois´ō´vər) *n.* In a movie or television show, a ***voice-over*** is narration that is spoken by an unseen narrator or character.

wholly (hō´lē) *adv.* If a speech deals ***wholly*** with one subject, that is the only topic the speaker discusses.

Index of Skills

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